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The Critic

(ESTABLISHED IN 1881)

Published every Week, at 287 Fourth Avenue, New York

SATURDAY, MARCH 30, 1895

A Poet's Wedding in Provence

ABOUT TEN MILES to the northeast of Avignon the little village of Châteauneuf des Papes runs up a steep hill, and pauses just before it reaches an abrupt rock on which, in the beginning of the fourteenth century, Pope John XXII., then reigning in Avignon, built a pleasure house—which also was a strong castle,—with an airy terrace, whence the Pope could survey his vineyards, his world and all the kingdoms thereof, from North to South and from East to West.

Now the glories of Châteauneuf are these: the glory of the Pope's new castle, the glory of the vineyards whence came the most delicious wine in the world, and the glory of being the home of one of the sweetest of poets, Anselme Mathieu, *lou Félibre di Poutoun*, the singer of kisses. The new castle is now a mass of old ruins and the glory of the Popes has forever departed from its walls; the old vines are dead and the glory of their ruby juice is gone; but the glory of the poet lives and grows forever, though Death has just pressed a last kiss on his lips. So sweet a nature had Mathieu that even Death was gentle to him, and stayed his stroke till the poet had seen the fulfilment of his darling wish, the wedding kiss, the marriage of the young girl who had flashed into his grey old age the sunshine of her reverent affection, to the young poet he so loved: the marriage of Henriette Constantin to the young Félibre, Folcò de Baroncelli. It was in honor of this wedding that Mathieu wrote the last lines from his pen, a romance which on the occasion of the civil wedding was sung by a chorus of young girls who presented to the bride a bouquet from the village of Châteauneuf, wherein she was greatly beloved. The Poet of Kisses ends his wedding-song with the hope that the young couple "may forevermore hold a Court of Love."

Count Folcò de Baroncelli, son of the Marquis de Baroncelli-Javon, is the ever so many times grand-nephew of the Cardinal Julian delle Rovere, afterwards the great Pope Julius II., who for many years lived in Avignon as its Archbishop and did much towards improving and embellishing the city. Count Folcò is the author of the "Rosary of Love" ("Lou Rousari d'Amour"), and other poems; and of "Babal," a prose idyl of Avignon, full of local color. As the editor of the journal *L'Aïdi*, the organ of the Félibres, he is in the van of the Provençal renaissance of to-day.

Now, being of good Avignon descent, and being also a good Félibre, it is obvious that the wedding of Folcò de Baroncelli could not have taken place on any other than the seventh day of the month. The correctness of this inference was proved by the fact that after many days of rain and snow, on the seventh of February, 1895, the sun shone forth gloriously in the blue Provençal sky, as, surrounded by a glitter of dazzling snow, the wedding cortège came from the bride's home near Châteauneuf to the old church. This ancient edifice, being all ablaze with lights and perfumed with flowers, might very well have thought itself back in the days of Clement VI. and good Queen Jeanne as the gay procession rustled into place, while bride and groom sank on their knees before the altar to pray for the blessing of God. The organ pealed forth an overture by Méhul, and after a short address from the curé, there came forward the man whom all Provence loves and reverences, the orator before whom all Provence is silent, the Premonstratensian father, Dom Xavier de Fourvières. In his rich, full voice, and in pure Provençal speech, Dom Xavier began the wedding sermon. In moving tones he alluded to the seven-pointed star sparkling on the bride's neck, the emblem of the Félibrige and the symbol of the

most ardent aspirations of Provençal lovers of freedom. At the last words of the marriage-service there came floating down from the gallery the voices of an invisible choir of young girls, singing to the old Provençal air of "Magali" a wedding-song composed in Provençal by Dom Xavier. The singing continued through the whole of the nuptial mass; and as the sweet voices ceased, there burst forth the music of the procession in Gounod's opera of "Mireille," the story of which is taken from Frédéric Mistral's Provençal poem "Mirèio." After that the whole church joined in the ringing Provençal canticle "Prouvençau e Catouli!" which continued as the bride and groom walked down the aisle and out upon the porch where the assembled crowd greeted them with wild applause. The music then taking its place at the head of the wedding procession, struck up Mistral's ode, "Beu Souleu de la Prouvenço" ("Glorious Sun of Provence"), which found an echo in every heart. The crowd falling in behind the wedding folk, all walked in procession down a sanded path through the glittering snow to the cross-roads where they were to take carriage to Avignon.

Just as the wedded couple reached the large open space where most of Châteauneuf was waiting to greet them, four *gardians* or herdsman of the Camargue, who are like our Western cowboys—with a difference,—dashed into the open space and suddenly reined up their well-trained, slender-limbed white Camargue horses, said to descend from Arabian mares left by the Saracens when they were driven out of Provence. The four men, their red *tayols* wrapped round and round their waists, sat high and erect in their stirrups on their high-peaked and high-backed herdsman's saddles, from which hung leather saddle-bags and a horsehair lariat neatly coiled. Each man held, upright, balanced on his covered stirrup, the *ficheiroun* or trident with which unruly bulls are brought to terms. These men left their herds of wild cattle and rode from the plains of the great Camargue to bring the characteristic wedding gifts of a spray of *saladelles* from the great salt plains for the bride and a salt-cellar carved out of a tamarisk root for the groom, who is greatly beloved by these wild people because he so loves and appreciates the free life of the great windswept plains. These gifts the head herdsman presented (and here the resemblance to our cowboys stops short) with a well-turned verse of his own composition in which Count Folcò is lovingly claimed as a Camargue *gardian*—the diminutive *gardianoun* giving an affectionate turn to the word that is lost in English. The gifts were accepted with heartfelt thanks and Count Folcò embraced the poet and kissed him on either cheek.

The *gardians* backed their horses as three pretty girls came forward heading a line of thirty farandole dancers, who in spite of cold and snow had come all the way from Barbentane, (whose dancers are famous) to do honor to so Provençal a *fête*. One of the young girls recited some pretty lines; and as she finished her posy of verse the other two came forward and presented each a big bouquet to the young countess, who kissed them all while the crowd applauded.

Then *tambourin* and *galoubet* began drumming and piping the tune of the farandole, which sounds much like an Irish jig. Then in sun-glow and snow-glitter the farandole began. The long line of dancers, hand in hand, rolled and unrolled themselves in graceful spirals and balanced and swayed in the long waving lines of this dance—said to have been brought to Provence by the free Greeks when they fled from the tyranny of Cyrus. When the dance was over, the gay procession took coach and drove into Avignon to the home of the Marquis of Baroncelli-Javon—the old, old Palace delle

Rovere (in Provençal *dou Roure*), wherein the *Aïdi* is published—certainly a most original newspaper-office! In the palace, feasting went on for the rest of the day, during which an anachronistic telegram brought the Pope's blessing to the young couple. Félix Gras, the Capoulié or Chief of the Félibrige, sang a thrilling ballad written for the wedding, in which he adjured the young couple to do their duty to Provence and live as beseems good Provençaux. Mistral sent a poetic greeting. Many lovely poems were sung or recited. Delegations brought more poems from all sorts and conditions of men, while poetic messages came from afar.

Then bride and groom slipped away to their honeymoon in a faraway ranch in the solitude of the Camargue; thence to go on a pilgrimage to Rome and to Florence, where they would kneel in the old Baroncelli chapel in La Santa Croce, where are pictures by Giotto, out of one of which the young count might just have stepped. All night long in the palace of Avignon the wonderful mediæval carvings and paintings looked down and smiled to see the good old times come back again. When the ball was opened at ten o'clock it went on much as do all balls where there are beautiful women and gay dancers—until with buzzing tap of *tambourine* and high, shrill squeal of pipe, the true Provençal note was struck by the Barrentane dancers, who, refreshed and rested, burst into the festival like a whirlwind, and irresistibly carried off old and young in a monster farandole, that twined and wound through the ancient halls—and laughter and merriment reigned until day dawned in Avignon.

But in Châteauneuf the snow has melted away, dance and song are no more, the bride is gone, the old grey towers overlook a new-made grave, and naught is left but a sweet memory.

SAINT-REMY-DE-PROVENCE. CATHARINE A. JANVIER.

"PUSSEEN"

(LOU CATOUN, BY ANSELME MATHIEU)

"You nursed her on your knees
And I who saw—I sighed."

J. ROUMANILLE.

Were I Pusseen, my pretty Nell—
Pusseen who loved your bird too well,—
The little bird, your dainty pet,
O neighbor mine, you'd have it yet—
Were I Pusseen!

Were I Pusseen, who teases you,
At table, with her soft mi-eu,
Who begs, and rubs against your dress,—
My glowing eyes would much express—
Were I Pusseen!

Were I Pusseen those arms embrace
(Those white, white arms) held next your face,
Pusseen whose quick paw scratches so,
I would not scratch your chin, ah, no!
Were I Pusseen!

Were I Pusseen, who on your feet
Sleeps every night till morning, Sweet,
And purrs in spite of fast-shut eye,
Not on those little feet I'd lie,
Were I Pusseen!

Were I Pusseen,—the minion sleek!
Who kisses you on neck and cheek,
Not one kiss, but a thousand-fold,
Should by my lips, dear girl, be told—
Were I Pusseen!

EDITH M. THOMAS, from notes by Mrs. Janvier.

EDWARD W. TOWNSEND, the author of "Chimmie Fadden," was born in Cleveland, and began writing for the papers at fifteen. He was connected with several San Francisco papers for a while, and later became Washington correspondent of the *Examiner* of that city. Three years ago he joined the staff of *The New York Sun*, and since then has done work of the kind that made "Chimmie Fadden" possible. He has nearly finished his first novel of New York life, "A Daughter of the Tenements."

The Critic

Literature
"The Complete Works of Geoffrey Chaucer"
Edited, from Numerous Manuscripts, by the Rev. W. W. Skeat. Vol. III-VI. Macmillan & Co.

THE THIRD VOLUME of this exhaustive work opens with a facsimile of the Fairfax MS. 16 of "The Legend of Good Women," which Prof. Skeat had previously edited with erudition and acuteness in a volume by itself. Besides this, the volume contains "The House of Fame" with its four-accent short couplets in rhyme, the treatise on the Astrolabe in prose, and a valuable body of commentary on the sources of "The Canterbury Tales." "The Legend of Good Women" is particularly famous as introducing for the first time into England the well-known "heroic couplet" of ten syllables and five accents, afterwards so celebrated as the metric form which "The Canterbury Tales" and so many other glorious English poems took. It marks, too, Chaucer's "third period," which is distinguished by pronounced transitions from his earlier literary work, such as story-writing in verse, the use of the prologue, the careful delineation of character, and new metrical peculiarities. Dante and Ovid fill "The House of Fame" with their echoes and influence, while Boccaccio disputes with Ovid for intellectual ascendancy in "The Legend of Good Women." Chaucer was the first English translator of genius. Even "The Conclusions of the Astrolabe"—a translation in part from the Latin original of Messahala—shows this early transfiguring touch of the gifted arch-thief who gave us "The Fair Griselda" and other divine robberies from the Italian and French. In this volume, too, Prof. Lounsbury comes in for a good deal of censure and criticism, sometimes finical, sometimes fanciful, but this, we suppose, must now be expected from all rival commentators who fondle the same author, and the marrowy Chaucer is exceptionally full of "bones of contention."

Vol. IV. contains the text of "The Canterbury Tales," to which the editor has added three poems recently discovered, conjecturally attributed to Chaucer: "Womanly Noblesse," "Complaint to My Mortal Foe" and "Complaint to My Lode-Sterre." Of the fifty-six or -seven MSS. of the "Tales" in existence, Prof. Skeat selects seven as the basis of his text—namely, Dr. Furnivall's "Six-Text Edition," supplemented by the celebrated Harleian MS. in the same series of Chaucer Society Publications. The text is claimed to be an "absolutely new one," though how this can be so in the light of the above statement we do not quite understand. No mention is made of the excellent American edition of Arthur Gilman (Houghton, Mifflin & Co.), nor of the numerous cheap reprints of portions of the "Tales" circulating in this country and Germany. The editor wisely refrains from emendation, and has paid special attention to scansion, pronunciation and suffixes and prefixes as aids in determining the correct use of Chaucer's *ȝ* and of the proper spellings to be adopted.

The fifth volume is replete with interest to readers and editors of Chaucer, as containing all that Prof. Skeat has been able to collect of light and information bearing on the text of "The Canterbury Tales." In this department he has, of course, been a diligent student of others' work, especially of the essays, editions or separate tractates of Morris, Tyrwhitt, Bell, Wright, the Chaucer Society's Publications and the notes of Koch, Kölbing, Köpple, Sundby, Lounsbury, Marshall, and Mätzner. The result is nearly 500 pages devoted to the famous Tales (and "The Tale of Gamelyn") alone. Some excellent remarks on the canon of Chaucer's works introduce this volume, marked deference to the views of Prof. Lounsbury being shown on p. xvii.:—"Much that I wish to say [regarding the grammar, the pronunciation and the scansion of Middle English] is there [in L.'s "Chaucer Studies"] said for me, in a way which I cannot improve." For the casual literary reader of Chaucer, a few plain, empirical rules are given for the disentanglement of the final *-ed*, *-es*, *-en* as distinct syllables, and for the elision

of it. The accentuation of Chaucer's half-French diction is carefully attended to, and the French and Italian values of the vowels insisted upon. Prof. Skeat stoutly resists the modernization of Chaucer's spelling *à la Shakespeare*. Many of the grammatical notes are elementary to a degree—useless, indeed, to those who are to use this text; e. g., *hir* is explained as "A. S. *hira*, lit. 'of them,' gen. pl. of *he*, *he*," and so on. The phonetic transcription of the pronunciation in brackets is a valuable feature, though here, too, the editor should not dogmatize too emphatically. Of what earthly utility is such a note as:—" *Wolden ryde*, wished to ride. The latter verb is in the infinitive mood," etc.? The literary illumination of Chaucer through well-informed notes is, however, often in this text an agreeable counterpoise to such space-wasting observations as this: Prof. Skeat reckons l. 76 of "The Prolog,"

"Al bismotered with his habergeown,"

as metrically incorrect; but the ten-syllable iambic metre may be restored by slightly stressing *bi* and pronouncing *ered* as two syllables. Under *Christofre*, l. 115, the fact might have been mentioned that paintings of this mediæval saint of good-luck are frequently found over certain doors of Italian and Spanish churches, an extension of the use of the saint's image worn as an amulet. The puzzling

"His brud, his ale, was alwey after oon,"

("Prolog") is explained as meaning "up to the mark"; but might it not mean "One was always after his bread," etc.? This is a violent inversion, but it is at least intelligible. The astrological allusions in "The Prolog" are well explained, though presenting considerable difficulty. Chaucer's geography, however, needs a thorough overhauling, and one hopes that Prof. Skeat will return to the subject with renewed research.

The sixth and concluding volume is dedicated "In Grateful Memory of Henry Bradshaw," and contains (German and French fashion) the introduction at the end, together with glossaries, indexes of proper names and authors quoted by Chaucer (among these the Bible is quoted 300 times), lists of MSS., errata, and a general index. The introduction is polemic in tone, though usually temperately so, and does full justice to the works of American scholars, such as Profs. Child, Kittredge, Manly and McClumpha. It shows the utter baselessness of the assertion that Chaucer borrowed the plan of "The Canterbury Tales" from Boccaccio's "Decamerone," the one being a pilgrimage in its *mise-en-scène*, and in verse, with hardly any prose, the other stationary and remarkable for its incomparable storytelling in prose, only scraps of verse being scattered through it here and there. Chaucer was a great second-hand quoter; he garnished his tales with maxims of Plato, Aristotle, Virgil, Ovid, Dante, Petrarch, Boethius and the Anglo-French *fabliaux* and poets, sometimes from the originals, often through others. One may not always agree with Prof. Skeat in his grammatical and metrical outlines and "tests"; he is often dogmatic, occasionally arbitrary; but the Cambridge professor is undoubtedly master of his subject, and his knowledge is always first-hand, derived from the MSS. themselves. It is therefore deeply to be regretted that so fierce an antagonism has arisen between him and Prof. Lounsbury, polished in its fierceness, to be sure, but still unmistakable. We candidly admit that Cambridge gets the better of Yale in grammatical and metrical criticism, but England is no match for America in brilliancy of style and breadth of general information relating to him who wrote:—

"With thyne eres heren wel
Top and Tail, and every del."

The edition is an enduring monument of erudition and patient research. That it does credit, in its outward form, to the Clarendon Press, it is, we think, almost superfluous to say. We have received Prof. Skeat's "Student's Chaucer," in one volume, just published by Messrs. Macmillan & Co., and will review this handy edition of the poet at an early day.

"Degeneration"**

By Max Nordau. D. Appleton & Co.

DR. NORDAU has undertaken to prove, in a scientific and elaborate argument, that a large percentage of society, in consequence of certain nervous conditions, has developed a taste for the inferior in art and music, and the depraved and even filthy in literature, and that the artists, composers and authors who furnish the supply are morally and mentally degenerate. In the opening chapter, entitled "The Dusk of the Nations," the author explains the origin of the phrase *fin-de-siècle*. It appears that a four-act comedy, named "Fin-de-Siècle," was played in Paris in 1890. The authors did not intend to depict a phase of the age or a psychological state, but only to give an attractive title to their piece. It has since been used to express a "contempt for traditional views of custom and morality" and a "practical emancipation from traditional discipline, which theoretically is still in force." The new tendencies do not affect the "middle and lower classes; only a small minority honestly find pleasure in them," but this minority extends its influence over society, which consists of "rich educated people or fanatics." "The former give the *ton* to all the snobs, the fools and the blockheads, the latter make an impression upon the weak and dependent and intimidate the nervous." And thus it appears as if the whole of civilized humanity were converted to the aesthetics of the "Dusk of the Nations." Then follows an amusing and sarcastic description of society and its extraordinary costumes as seen on the promenade at a fashionable Continental watering-place, the interior of a house of the period, furnished in accordance with the aesthetic taste, an art exhibition at which "it crowds with proper little cries of admiration round Besnard's women with their grass-green hair, faces of sulphur-yellow or fiery red and arms spotted in violet and pink, dressed in a shining blue cloud resembling faintly a sort of nightdress; that is to say, it has a fondness for bold revolutionary debauch of color." The same morbid aesthetic taste is shown in its preference for Wagner's music, and, in books, for those which "diffuse a curious perfume yielding distinguishable odors of incense, *eau de Lubin* and refuse, one or the other preponderating alternately." Neurasthenia and hysteria are the conditions which, he claims, have been instrumental in developing the degenerate tastes and tendencies of the *fin de-siècle* mind. During the past two generations they have greatly increased; the cause of the increase may be attributed to the restless, feverish activities of the age; railway travel has given rise to a new class of nervous disorders from the constant jarring of the spine; overwork and worry in the struggle for place, the abuse of stimulants, narcotics and tobacco, have all tended to produce loss of nerve-power and emotional hysteria.

In the writings of well-known alienists and experts in criminal and medico-jurisprudence, all the points of psychiatry, as far as known, have been from time to time freely and intelligently elucidated. Dr. Nordau has gone up higher; that is, instead of following in the beaten track, giving descriptions of the mental characteristics of insane criminals who are found in our courts of justice, our prisons and lunatic asylums, he has selected a class of authors and artists, who, he asserts, manifest the same mental traits and the same somatic features, and who satisfy their unhealthy impulses with pen and pencil, instead of the knife of the assassin or the bomb of the dynamiter. The class to which he refers he designates "degenerates," and gives as a definition of degeneration that of Morel—"a morbid deviation from an original type." Degeneracy, he informs us, is recognized among men by certain physical characteristics termed *stigmata*:—

"Such stigmata consist of deformities, multiple and stunted growths in the first line of asymmetry, the unequal development of the two halves of the face and cranium; then imperfection in the development of the external ear, which is conspicuous for its enor-

* See Mr. Richard Burton's article on "Degenerates and Geniuses" in *The Critic* of 17 Aug. 1894.

mous size or protrudes from the head, like a handle, and the lobe of which is either lacking or adhering to the head, and the helix of which is not involuted; further, squint-eyes, hare-lips, irregularities in the form and position of the teeth; pointed or flat palates, webbed or supernumerary fingers, etc."

The stigmata are rarely, if ever, all found in the same person. Alienists have endeavored to establish a connection between body-marks and mental degeneracy, but have as yet failed to fix limitations beyond which one shall arbitrarily be so classed. We have an ideal, a standard, an anatomically perfect man, but how rarely do we meet in daily life the symmetrical cranium and face, the perfectly developed ear, how rarely do we see a symmetrical nose, and how very common are the pointed or high-arched palate, squint eyes, hare-lip and irregular teeth in people whom we know, and in whom there is no mental degeneracy. The author admits that no physical examination has been made of the persons whom he attacks with a view of determining the presence of the stigmata: he endeavors to establish his diagnosis from an analysis of their character-traits as shown in their published writings. To draw a line between the sane and insane is no easy task, and experts, as a rule, will not venture an opinion (as Dr. Nordau has done) in a given case, until a personal examination of the individual has been made, collecting from friends and relatives all the information of any peculiarities in action or speech that he may have been guilty of. For instance, if he has an hallucination or delusion (and he almost invariably, in fact, we may say always, has, if insane), it will display itself most surely at some time or other. Again, it is impossible for an insane person to write intelligently and connectedly to any great extent upon a given subject, without displaying confusion of thought. To pronounce, therefore, an individual insane or degenerate (we use the terms synonymously) without this personal examination, may be compared to condemning a prisoner accused of crime without hearing his defence. Now, it may be said that Dr. Nordau's degenerates are not insane, that he wishes to convey the idea that they are eccentrics, that is, on the borderland between sanity and insanity; but Morel's definition of degeneration, which he accepts, draws no dividing line between degeneracy and insanity. The author has failed to differentiate between depravity and degeneration. Depravity has been defined as a vitiated state of moral character, a want of virtue, extreme wickedness, and this definition may be applied to a certain number only of his degenerates: they are bad, wicked, not insane.

We regret that our space will not permit us to consider or discuss in detail the numerous writers whom he attacks. A few words in relation to Zola and one or two others must suffice. We are not appearing as apologists for Zola's obscene novels. Several of his works are deserving of a high place in literature, and we should answer, in explanation of his debasing books, that they were written for money and notoriety, and for the gratification of the low and debased tastes of those who crave that sort of literature; and this explanation will apply to others of the so called degenerates who have written similar books. "La Débâcle" and "Le Rêve" place Zola beyond the charge of degeneracy or any impairment of intellect. The other authors whose degeneracy Dr. Nordau attempts to establish, and from whose writings he gives copious extracts, are quite numerous, and all of them well known—Tolstoi, Ibsen, William Morris, Swinburne, Ruskin, Friedrich Nietzsche and many others. He makes out a strong case against Nietzsche, particularly as the latter has been confined in an insane asylum. "His books bear various titles, for the most part characteristically crack-brained, but they all amount to one single book. They can be changed by mistake in reading, and the fact will not be noticed." The author is especially bitter—we might say venomous—in his denunciations of Wagner, to whom forty-two pages of the book are devoted. He asserts that Wagner is in himself "alone charged with a greater abundance of degeneration than all the degenerates put together with whom

we have become acquainted." He says that Wagner manifested evidences of the persecution mania and a number of other manias. Now, Wagner had attained his fiftieth year before success came to him. Up to that time, he had met with only reverses and misfortunes. In 1861, at Paris, "Tannhäuser," after 164 rehearsals, was produced at great expense; a powerful clique, led on by the Parisian Jockey Club, mobbed it, and after the third night it was withdrawn. Is it at all surprising that Wagner should have imagined himself the victim of persecution, and that, in turn, he should have become aggressive? One of his numerous biographers says of him that "in private life he was beloved and respected by all who knew him, and there was not a semblance of truth in the absurd stories that were circulated with regard to his extraordinary eccentricities."

Dr. Nordau takes a rather gloomy, depressed and pessimistic view of the present; and the outlook for the future, from his standpoint, is not very encouraging. To him "All things here are out of joint." There is another and brighter side to the picture. While it is true that hysteria and neurasthenia have greatly increased during recent years, our knowledge of the causes which produced them has increased, also, and the proper methods of treatment are better understood and are more successful than formerly. The fondness for outdoor life and outdoor exercise is becoming widespread; twenty-five or thirty years ago, how limited in variety was physical exercise for women. Now women indulge in almost, if not quite as much, exercise as men. The result will be well-developed muscles, deep and expansive chests and an increase of nervous force, and we may look for a gradual disappearance of neurasthenia and hysteria, especially the emotional variety. Stronger and healthier children will be born to those who thus exercise, and the abuse of stimulants and nervines may altogether cease. A purer and healthier taste, we hope, will be developed in time, and less encouragement will be given to so-called degenerates to furnish the erotic in literature and the obscene in art. Did not Dr. Nordau announce in his dedication to Prof. Lombroso that he has written "Degeneration" as a "scientific criticism" of a class engaged in the pursuit of literature and art; we might feel inclined to charge him with the sensational egoism he has so bitterly denounced in others; at all events, we warn the impressionable reader to accept very many of his statements with the traditional grain of salt. For, while there may be some truth in his theories, there is, also, much that remains to be verified—much, we are satisfied, that will not be accepted by the scientific and unprejudiced alienist. So, if among the writers he refers to, or the artists who mix too much violet, yellow or red with their colors, our readers should find their favorites, we would say, Suspend your judgment and continue, for a while, at least, your kindly predilections for them, without regard to the scientific iconoclasm of the talented author of this very interesting and fascinating book.

"The Art of Thomas Hardy"

By Lionel Johnson. With portrait. * Dodd, Mead & Co.

MR. JOHNSON has put forth a book whose right to exist will immediately be questioned by everyone that picks it up. The question—which many will be tempted to answer *a priori*—is this: "Is it a well-considered thing to publish a book of criticism upon a novelist who is still writing?" The objections are obvious—the practical impossibility of seeing the writer in proper perspective, the difficulty of sheering away from adulation on the one hand and from polemics on the other, and the manifest incompleteness inherent in the very plan; for, since the author will continue to produce his works of art, is it not the function of the critic to reserve his final estimate until the complete material is at hand? The burden of proof, surely, rests with the man who makes the

* See page 247.

attempt. But, although these theoretical objections may be theoretically answered, it is really fairer to say that, if it be well done, the work is worth doing, and then to ask if it has been done well. It is likely that whoever reads this book will answer that question affirmatively. It has been undertaken soberly; it is well-planned and carefully wrought out. In a word, it is a piece of genuine criticism. Mr. Johnson has made an exhaustive study of his subject, and the result is an adequate interpretation of Mr. Hardy's work. The book is not in any sense a biography of the novelist, nor even an attempt to write his literary history. Literary chronology is made use of only incidentally, and the novels themselves are not discussed separately. The writer has simply put before him the complete work of his author, and has drawn conclusions concerning it. These conclusions are sane and impartial, and are presented with no small degree of literary skill. The book therefore justifies its title, and is to be judged as a purely literary study of Thomas Hardy's art. Before coming to his immediate subject, the writer clears away obstacles by a chapter of "Critical Preliminaries," in which such topics as classicism and humanism, the function of the novel and the progress of English fiction, are touched upon. Little is said that is new; but all is well said, with deliberateness and stylistic effect. The first few pages make it evident that the novelist is to be considered from a lofty point of view, his merits and defects to be weighed and explained rather than praised and condemned; and that the ultimate conclusion is to possess some degree of definiteness. And all of this, it may be said at once, in a manner that more than suggests Walter Pater.

That Mr. Hardy has made a certain part of England his own is evident enough to anyone who reads his stories. In a chapter on Wessex, Mr. Johnson makes this relationship very clear, and shows to what an extent the narratives are (if the expression be permitted) permeated by their background. In the light of this chapter, such a statement as the following becomes full of meaning:—"Mr. Hardy, more than any other English author, has demonstrated the value of a single, little region as a field of art; and, by implication, the rich value of many fields unnoticed or unvisited." The country-folk of the novels naturally receive a share of attention, as do, also, the main characters, who seem to move "under the hard light of natural laws, whose alone is the supremacy." To these tragic protagonists, the country-folk act as chorus, watching shrewdly, yet impassively, the drama going on before their eyes. The comparison to the Greek stage is apt, indeed, when one remembers Mr. Hardy's characters, "of a somewhat pagan severity, grand in the endurance of dooms." The author rightly insists on the sincerity of Mr. Hardy's art, on the skilful design that the novels show, and on their masterly construction. But this very sincerity, he as rightly insists, is at the bottom of Mr. Hardy's greatest fault, a fault that would be the strength of a less serious writer, the fault, namely, of allowing necessity to be the dominant motive of his works. "When once a character, or an event, or an issue of events, is conceived by him as true to the nature of things, he will present it with all the power of his art; but he will not soften its asperity, nor herald it with deprecation, nor dismiss it with a palinode." Especially good is the long criticism of "Tess of the D'Urbervilles," sympathetic and lucid, and closing with this comment:—"She went through fire and water, and made no true use of them."

Mr. Johnson's style calls for comment, for one of the qualities of the book is that it attracts attention to itself as well as to its subject. The diction is that of a purist, the punctuation is precise to the last degree, and the paragraphs are long and rather unwieldy. The method is very deliberate, but not so slow as to impair the steady movement. There is a fullness of statement, involving illustration rather than digression, and a fullness of side-interest caused by the numerous apt, copious, but not always indispensable quotations from many sources. Its manner makes it pleasant to read (the hand-

some book-making assisting here), and its matter renders it a valuable commentary on one of the most powerful writers of our day. The volume contains a bibliography by John Lane; the fine portrait is etched by William Strang.

"History of Modern Europe"

1450-1789. *By Victor Duruy. Translated and revised, with notes, by Edwin A. Grosvenor. Henry Holt & Co.*

THE WONDERFUL LUCIDITY and logical symmetry of French popular historians have led American professors to translate their works. Prof. Gross of Harvard translated Laveisse's general view of European history; Prof. G. B. Adams of Yale did Duruy's Middle Ages into English. Recently Prof. Grosvenor of Amherst and Smith Colleges introduced Duruy's Modern Europe to the English-reading public. The question naturally suggests itself, "Why are such works translated?" They are not contributions to historical research, nor are they in any sense of the word historical masterpieces. They are, however, admirable text-books for higher schools and colleges, far superior to anything produced by American historians on the same subject. The professors referred to above were undoubtedly hampered in their work by the lack of good text-books in English, and to remedy the deficiency "Englished" these French books. Duruy, for many years Minister of Public Instruction in France, clearly recognized the characteristics of an ideal text-book of history. Symmetry and lucidity were attained by a masterly grouping of the facts. Thus the volume before us is divided into seven books, whose titles give an excellent summary of the main tendencies of European history during the period treated. After discussing the fall of feudalism and the consolidation of the nations in the absolute monarchies of Henry VII., Louis XI., etc., he describes in the second book the great wars (1494-1559) that followed naturally from the political revolutions previously described. Then he treats of the economic revolution following Columbus's and Vasco da Gama's voyages, those of the Renaissance and of the Reformation. In the fourth book he writes on the Catholic Restoration, the religious wars and the preponderance of Spain. Then, in the fifth division, he discusses the ascendancy of France under Louis XIII. and XIV., and devotes the next book to the eighteenth century, the greatness of England, Russia and Prussia. In the final division he treats of the preliminaries to the French Revolution.

This luminous arrangement lays stress on the main characteristics of each period; it shows the gradual development of modern Europe out of feudal decentralization. Its clean-cut divisions cannot fail to impress themselves on the mind of student and general reader alike. The narrative itself is graphic and interesting. Occasionally, however, especially in the chapters on art, science and literature, the facts are too baldly stated, and too much crowded one upon the other. The book was written by Duruy some time ago, and is therefore not quite up to date. Some of its inaccuracies and misprints, especially in proper names, were noticed, which Prof. Grosvenor, who not only translated but also revised it, should have corrected. The translator's English, also, is not above criticism. It is always sufficiently clear, but occasionally is only French in English words. It is not too much to demand that a translator should look up the originals of all translated excerpts from English books, when translating these excerpts back into their original form. Prof. Grosvenor has done this for the quotations from Macaulay, but not in other instances. Occasionally this double translation has produced unsatisfactory results; so, for instance, Henry VII.'s well-known words to the Earl of Oxford, as given here, are:—"I thank you for your good reception, but I cannot suffer violation of the laws in my presence." The original words as given by Green are:—"I thank you for your good cheer, my Lord, but I may not endure to have my laws broken in my sight. My attorney

must speak with you." Prof. Grosvenor deserves thanks from all teachers of European history for the admirable textbook he has made available for use in their classes.

"The Religions of Japan"

from the *Dawn of History to the Era of Meiji*. By William Elliot Griffis, D. D. Charles Scribner's Sons.

THERE IS NO nation that actually has more religions than Japan, and there are no people less religious. The three chief religions of Japan are Shintō, Confucianism and Buddhism. Only the Shintō can lay claim to being native, but Shintōism is now far removed from its primitive and early form: it is sadly sophisticated. The Japanese looks to the Shintō for his theology (save the mark!), to Confucius for his moral instruction, and to Buddha for his salvation. In his introduction Dr. Griffis makes clear the several functions fulfilled by these religions, and traces their historical development and modification. He shows, also, how, more than in our own case, it is animism that still chiefly sways the life of the masses in Japan. While Shintōism was originally a religion in the proper sense of the word, it has now, probably through the influence of the later Confucianist teachers, come to be little more than a system of political ethics, where loyalty is promulgated as the chief, if not the only, virtue. In consequence of this, the practice of suicide has come in Japan to be regarded as the noble ending to life and a guarantee of immortality. The story of the "Forty seven Ronins," familiar to many of our readers, reflects accurately the sentiment of the Japanese touching loyalty and self-destruction. The author gives much new information about the primitive condition of Japanese social life, furnishes us with a description of the contents of the principal sacred books of Japan, and dissects them with scientific skill and a philosophic temper of mind. So far as personal religion is in question, Dr. Griffis says that every Japanese is fundamentally a pantheist, and over his grave might fitly be carved the pantheist's epitaph:—

"A drop of spray cast by the infinite,
I hung an instant there, and threw my ray
To make the rainbow. A microcosm I,
Reflecting all. Then I fell back again.
And though I perished not, I was no more."

The saint-worship and the ceremonialism of the Buddhist, that so startled the good Abbé Huc, are not the only points of similarity which the religion of "The Light of Asia" presents to the religion of "The Light of the World." The reader of these valuable pages will be struck, also, with the peculiarities of early Shintō myths. The student of comparative religion will find significant data in the Japanese cosmologies—theories of expiation, propitiation and reconciliation. The article of faith on "The Descent into Hell" is not wanting in the creed of Shintō. In India it is the culture hero, Yama, who goes down into the place of torment; in Assyrian lore it was the goddess Ishtar; in Hellas, Orpheus and Odysseus; in Celtic theology, Gwynnydion; in Norse religion, the great god Odin himself goes down into the place of departed spirits. In short, everywhere we find the story of the descent into hell. Dr. Griffis gives a graphic *résumé* of the account found in the Kojiki, the bible of Shintō, of the "hell-faring" of Izanagi. The author points out, further, the real meaning and purpose of the customs and folk-lore of the Ainu, the Koreans and other native races. He deprecates the influence of Chinese thought and moral belief upon the Japanese, and indicates the prospects of missionary work among them. It appears from what he says that the Japanese must become more accustomed to the character of Occidental thought before it will be possible to bring Christianity really before them. The ideals of the religion of Jesus are to them impossible or contemptible. To love God seems to them an impertinence, even if it were conceivable. Dr. Griffis, like most who have lived in Japan and studied it with a liberal mind, believes that the nation has a great future.

To us it sometimes seems that the chief obstacle in the way of its glorious progress is a lack of depth and seriousness in the Japanese character. "Light half-believers in their casual creeds," religious, economic, political, ethical and social, is it possible for them to be persistent in any consistent course? At present they strike the world as a nation of Gallion. Whether the war with China will deepen the character of the Japanese people and supply them with some convictions that hitherto they seem to have lacked, the near future will reveal. In the past we have inclined to regard Japanese culture as a plant in shallow soil, that quickly sprang up and would as quickly wither.

What we have already said will give our readers an idea of the fine quality of Dr. Griffis's work. His long residence in the country and his deep study of the life and literature of Japan have made him a recognized authority on the subject. His book is fresh and original, and may be depended upon as material for scientific use. Moreover, it affords a wise and true standpoint from which to consider the matter of the missionary work in that land. Zeal and devotion, untempered by discretion, have hitherto wasted much treasure and time and energy. A more liberal mind will accomplish larger results in the work of the conversion of the "Land of Great Peace," the "Land of the Gods and the Country of the Holy Spirits." The value of this volume has been enhanced by an appendix of notes and authorities, containing references to all the most valuable works upon Japan. Its substance was originally given in a series of lectures before the Union Theological Seminary on the Morse foundation. It may safely be said that it is the best general account of the religions of Japan that has appeared in the English language, and for any but the special student it is the best we know of in any tongue.

"The Golden House"

A Novel. By Charles Dudley Warner. Illustrated by W. T. Smedley. Harper & Bros.

A COMPARISON between this story by Mr. Warner and Mr. Crawford's Lauderdale series is almost unavoidable. Both deal with the American millionaire and with the latest development of American social life. Still, though the subject is the same in its general outlines, the methods of the two authors are widely different. Both are close observers, but where Mr. Crawford studies life and its lessons for the story they suggest, Mr. Warner studies the story for the lessons of life it can be made to convey. The latter cares little for plots; Mr. Crawford's are so artistically constructed that the reader too often overlooks the fine character-studies round which they are constructed. Lauderdale's millions continue to be a potent factor in the lives of many people after his death; Mr. Warner ends with an unanswered question beside the chair in which his young millionaire has suddenly died. To our mind Mr. Crawford is in the right: money survives its begetter, an almost immortal, ever-growing force for good as well as evil, a source of happiness as well as woe. Again, the fortunes made by honest toil are far more numerous in this country than are those built up by the ruin of widows and orphans; and even the "unearned increment" denounced by Henry George is under our present social conditions hardly a crime to be charged to the man who benefits thereby. "What did all his money benefit Henderson?" Mr. Warner seems to ask at the end of his parable. Mr. Crawford leaves the dead to bury their dead, and follows the living gold in its potent course among the children of man. In times like the present, when huge fortunes are gathered the equals whereof have not been seen since the Roman decadence, the philosopher who despises wealth, or sees in it only a snare and a delusion, is bound to appear. He preaches sanity, no doubt, but is apt to go to the other extreme. He may preach in speech and pamphlet, or he may wear out his life in poverty and toil, as did Mr. Warner's agnostic woman physician and her friend, the inspired pries

And at the bier of either may we repeat the question that their author asks beside the cold form of Henderson, the richest man in the world: Why?

Mr. Warner's novel is a continuation of his "Little Journey in the World." In that book he showed us a young man whom the gold-fever attacked, and who succeeded. He showed us, also, how the man's character deteriorated as his fortune grew with the number of his victims, and how the deterioration tarnished even the sweet, noble nature of his young wife. In the present story, on the other hand, he takes another young man, who is likewise attacked by the thirst for wealth, but who fails, and whose soul is saved by failure as Henderson's was lost by success. Such plots, whereon could be built a *comédie humaine*, should have suggested greater books than these two novels can claim to be. And here we return to the statement made above: Mr. Warner is not a novelist. He is an observer, a philosopher and a polished essayist. Instead of tracing the ramifications, the branches as of a genealogical tree, that reach from infinite riches through wealth, comfort and an "honest livelihood" down to abject poverty, he brings together the two extremes, thus creating, it is true, a powerful contrast, but at the same time missing the plots within a plot that complete the picture of the blind human comedy, without of necessity making us

lose sight of the main plan of the story. In "A Little Journey," he compared the numerous responsibilities of the European landowner, bound by ties of inheritance and constant association to even the poorest of his tenants, with the lack of responsibilities of our plutocrats. In "The Golden House" he touches the subject again, showing how empty the life of our young men of leisure usually is. But is money the root of this evil? Leaving out of the question the Church, the Army and the Navy, the European—or, to come nearer home, the English—gentleman can choose a political career more easily than with us. Is not the idleness of our rich young men forced upon them to a certain degree by conditions that have little to do with their wealth and social standing, if, indeed, these do not actually militate against them? And do we not see the beginnings of the same state of affairs across the sea? The author's warning is a timely one, but it is to be feared that in this age of transition money will be sought at the risk of ruin, as its equivalent was sought in the days when men took their lives in their hands and rode out to despoil and slay their neighbors. Still, "The Golden House" will be read with pleasure and profit, because it is written by a careful observer, who has, moreover, the rare gift of making others think with him—or against him, as the case may be.

Educational Books

"Addresses and Proceedings"

of the International Congress of Education. Edited by N. A. Calkins. National Educational Association.

THE AIM of this bulky volume is to present to the public the educational affairs of the World's Columbian Exposition at Chicago. The book reminds one of a reporter on one of the daily papers, who might have been seen glancing in and out of the various rooms where the meetings were being held, with a most worried face, trying to keep the thread of a dozen discourses and discussions all at once. The poor fellow got a tolerable hodge-podge out of it, which was published side by side with the anti-educational truck with which the daily was reeking. The limited space given in this volume to the Report of the Proceedings is apologized for, by the editor, who is evidently aware of the close packing he has done. But we are sorry to miss some of the speeches of Dr. Harris, Mr. Hailman, Earl Barnes and other bright talkers, especially of those who are carrying forward educational experiment to higher scientific conclusions. The first forty pages are given to the addresses of welcome by President Bonney, Bishop Fallows, Mrs. Henry Wilmuth, Chairman of the General Committee, and others. These are followed by addresses by the delegates from Russia, France, Sweden and South America, all of the papers being bright and affording a basis for comparison of country with country. Then comes the tug of war—papers and papers and papers, "How to Improve Inefficient Teachers," "Grading and Classification," "Who Shall Appoint Teachers?" and other stock subjects that are stored up in educational barns to be aired at teachers' institutes, when helpless teachers sit and squirm and fall asleep and try not to be bored. The Congress of Higher Education follows with an animated discussion on the topic, "Should Greek be Required for the Degree of Bachelor of Arts?" These papers are from scholarly men, and, when taken all in all, seem to agree with the opinion of Mr. Talcott Williams, that "modern language study is mere cruel by the side of Greek, to secure skill in the expression of thought." "The Relation of Professional Schools to the University" is well discussed by President Seth Low, and "The Study of English Literature in French Universities," by M. André L. Chevillon, is a brilliant essay.

The papers on Language Studies in Secondary Schools are too utilitarian and not philosophical, and there are other papers, read at the Congress of Secondary Education, that are not well considered; but Prof. Hailman's thesis on algebra and geometry is interesting and profound. This educator never fails to furnish "proofs of a well-regulated experience." Among the other bright papers which make the volume valuable are those of L. H. Jones of Indianapolis, A. P. Marble of Worcester, Miss Spence of South Australia, in the Congress of Primary Instruction; Mrs. Alice Putnam of Chicago, Miss Constance Mackenzie of Philadelphia, Earl Barnes and Mrs. Hailman, in the Congress of Kindergarten;

Prof. Jerome Allen, Dr. Edward Shaw, Dr. Charles McMurray, in the Congress of Professional Training Schools; Ernest Fenollosa and Josephine Locke, in the Congress of Educational Art; and Dr. J. G. Schurman and Miss Lillie Williams, in the Congress of Psychology. The Congress of Educational Journalism is well reported. There are many educational journals in the United States which "make a business success while working out an ideal." Of this the Boston *School Journal*, the Illinois *School Journal* and the New York *Teachers' Journal* are notable instances. The Illinois *School Journal* has always depended on its "material for the advanced thinker" for its success. Only two of the school journals of the country are noted for sensationalism, the editors having failed in the profession of teaching through their barbarity in school-rooms. Of all the Reports of the National Association, doubtless this will long rank as the most important, and the pity of it is that sufficient room (two or three volumes) was not given.

"Annals of the American Academy"

of Political and Social Science. Vol. IV. Edited by Edmund J. James. Philadelphia: American Academy.

NOTHING IN THE INTELLECTUAL life of this country at the present time is more noticeable than the great attention given to political and economic subjects. Such subjects have, of course, always been prominent in the newspapers and in the halls of legislation; but their scientific and historical study was until recently confined in this country to comparatively few scholars. Now, however, such studies have become an absorbing pursuit with us, the interest in them being at least as great and widespread here as anywhere in the world. That this is an encouraging sign will be universally admitted, for we have many political and social problems awaiting solution; yet the new movement is not in all respects to be approved. It has imbued many with exaggerated ideas of the value of economic methods and governmental action, and has flooded the country with an immense amount of superficial literature on the subjects in question. We have been led to make these remarks by the perusal of this volume of the "Annals," a portly octavo of 1300 pages, containing a great variety of essays, book-reviews and discussions, together with two supplementary papers of more extended compass. The articles are of very unequal merit, a few of them being of real value, while others can serve no purpose except to swell the size of the volume and advertise their authors. One of the best is Schmoller's essay on "The Idea of Justice in Political Economy," which has already been noticed in *The Critic*.

In the Supplement appears Gustav Cohn's "History of Political Economy," which we have noticed, also, together with a long and somewhat elaborate paper by Emory R. Johnson, on "Inland Waterways." Taxation in its various phases forms the theme of

several papers, and the currency is by no means neglected. Some of the best essays, however, are on the general philosophy of social science and the proper method of pursuing it, a subject of great importance at the present time, when false methods and false conceptions of the science itself are so widely prevalent. Mr. Lester F. Ward's paper, for example, on Herbert Spencer's political theories, is a forcible criticism, showing some of the mistakes that Spencer has made by treating social affairs as biological phenomena, when they are really psychological; yet Mr. Ward, in his turn, is criticised, and deservedly so, by Prof. Patten, for importing biological ideas into psychology. Several of the more special papers will well repay perusal, but we cannot help reminding our writers on political and social topics, most of whom are comparatively young men, that in the long run their influence will depend on the quality of their work, and not on its quantity, and that, if our economists and social philosophers are to take high rank, they must think deeper and write better than they do now.

Our Resources

The United States. Supplement 1. Population, Immigration, Irrigation. By J. D. Whitney. Little, Brown & Co.

THE FACTS AND figures gathered together in this handsomely printed volume illustrate the physical geography of the country and its material resources. To make such things interesting, one must have a vernacular style and be willing to do a great deal of work in the examination of documents before presenting results. This has evidently been done by the author, whose lists of authorities and table-of-contents, compared with the text, show that he excels in the work of condensation. One who would have a correct idea of the miscellaneous character of our people must read the opening chapter on population, which is of fascinating interest. A careful perusal will probably upset some preconceived notions. For example, the colored population, instead of increasing in ratio, has, within a hundred years, steadily decreased from being nearly one fifth of the total to only a little more than one tenth. As for the Chinese—even before the passage of the Geary Law—their increase has been very trifling from 1880 onward, the exact numbers being from 105,465 to 107,475. Taking the great drainage-basins as units of comparison, we find that in 1890 the Middle Atlantic Coast had but 11,482,411, while the Gulf of Mexico or Mississippi Valley division had 32,993,234 souls. The Middle Atlantic Coast, however, had the largest percentage of people to the square mile—138.31. At present we need have no serious forebodings as to overpopulation, for the number of inhabitants per square mile in the Great Basin between the Atlantic and the Rockies has a percentage of but 3.46, while the Pacific Ocean Basin, or slope, has but 1.12. Naturally a large part of the author's work refers to water, and irrigation, rainfall and artesian wells are ably treated. The questions of climate, settlement of the great unoccupied lands, of the utilization of nature's resources, and how man may best make the world his servant, are luminously and attractively treated. The appendices on immigration, changes of climate and matters of the kind are such as to interest the political, economical and moral teacher.

English Language and Literature

M. VICTOR HENRY'S "Short Comparative Grammar of English and German" appeared originally in French more than a year ago, and was so warmly welcomed as a scientific contribution to comparative philology that its accomplished author, deputy-professor of that science in the University of Paris, translated it into English with his own hand, and now presents it to a wider public, corrected, modified and enlarged. We have carefully gone through about two-thirds of the work and have found it original and stimulating in a high degree. It is full of independent work and has an essentially practical bearing in its acute and detailed comparisons between the most important of the Low German dialects (English) and High German, and then with Latin, Greek and Sanskrit. There are, of course, puzzling phonetic difficulties to overcome in comparing Low and High German by the aid of the Grimm-Rask and Verner Laws; Skeat, indeed, shuns the difficulties all he can by comparatively ignoring German in his Principles, I.; but M. Henry has a practical purpose in view in establishing friendly relations between the mutually hostile camps, and for the sake of this, doubtless, harmonizes the contestants in the best way possible. Much of his reasoning, many of his suggestions, are very theoretical, very transcendental; we may hesitate long before accepting his explanation of the English and German weak preterite—so fascinating, so plausible, is the old theory of the aggluti-

nated *do, did*; but his statements are always careful, often conditional; and his knowledge is so wide and accurate that we cannot but shrink from taking issue with him. One could have wished, however, that in quoting Gothic words beginning with a labial he had abandoned the misleading German *v* and spelt them with *w* (*wandjan* instead of *vandjan*). His orthography of *slog* (for *slob*; Sweet in his Anglo-Saxon Reader makes the same blunder) would altogether falsify one of the most important results of Verner's Law as well as of Vedic accentuation. *Send-de* (p. 312) should not be quoted as a theoretical Anglo-Saxon weak preterite, since it occurs in a text in Bright's Anglo-Saxon Reader. The Latin *hodie* might have been usefully quoted under the discussion of *hute* (p. 275). It is not exactly accurate to say (p. 274) that "literary (?) and dialectal English retain *ye* as accusative." Because Shakespeare and others occasionally indulge in this form as an accusative, one is hardly justified in so sweeping a statement. The further statement, too, that *-chen* is used "exclusively" in North Germany and *-lein* "exclusively" in the South as the diminutive suffix is a little too absolute as to regions which are far from being delimited with geometric sharpness (p. 174). Is it true that "at was the sign of the M. E. gerund, as to now is of the infinitive" (p. 164)? We know not, or we should have more examples thereof than the solitary *ado*. O. E. *eaxl* is said to be "lost" in English (p. 139), but it lives in *axle-tree*; and it is hazardous, at least, to say that E. *Wel-sh* is from *Wales* (p. 129). *Wales* is the simple plural (A. S. *Wealas*) of A. S. *Wealh*, with *h* as usual lost, meaning really "The Welsh." M. Henry's English is generally excellent, but it might be suggested that we do not say "influenced of a consonant" (p. 31), nor use *offspring* in the plural (p. 127). The book is in general so admirable, lucid and learned that we point out these trivialities merely because there is nothing else to carp at. It is a work that deserves to be read again and again by all English and German scholars that wish to be abreast of the times. (Macmillan & Co.)

"FROM CHAUCER to Tennyson," by Prof. H. A. Beers of Yale, prepared for the Chautauqua Reading Circle Series, is a good, compact sketch of English literature during the past five centuries, illustrated with portraits of some thirty authors, and containing brief selections from as many—too brief to be of any real use, even as mere appetizers. From Shakespeare, for instance, we have the Ninetieth Sonnet (not a very happy choice, if but one was to be given), the song, "Blow, blow, thou winter wind," from "As You Like It," twenty-eight lines from "2 Henry IV." (the King's Soliloquy on Sleep), a bit of dialogue from "1 Henry IV." (Falstaff and Bardolph), the "Seven Ages," a soliloquy of Hamlet's, and a few "detached passages." What useful purpose can these serve? (Meadville, Pa.: Flood & Vincent.)—"CHAUCER'S PRONUNCIATION" is a valuable pamphlet from the pen of Prof. Hemphill of Michigan University, which, though possibly over-refined and overstrained in its effort to dogmatize on the English pronunciation of 500 years ago, will prove useful as a warning to Chaucer students to treat their author respectfully. Skeat's little preface to the "Prologue" has hitherto been deemed a sufficient introduction to Chaucer's vowels and consonants; but Prof. Hemphill shows its inadequacy. Sweet's treatment is better, but even that has been improved upon in the American's work. A more carefully discriminated type would have made this pamphlet easier to master, such as italics or heavy type for examples, ordinary type for comment, and so on; but it is excellent as it is. (D. C. Heath & Co.)

THE "INTRODUCTION to English Literature," by Prof. F. V. N. Painter of Roanoke College, is in its general plan an improvement upon most of the books that attempt to cover the field in a single volume. The historical portion is divided into seven periods: (1) the "formative period" (1066-1400), (2) the "first creative period" (1558-1625), (3) the "Civil War period" (1625-1660), (4) "the Restoration" (1660-1700), (5) the "Queen Anne period" (1700-1745), (6) the "Age of Johnson" (1745-1800), (7) "The Nineteenth Century." One or more great writers are taken as representatives of each period, and a complete work or long extract from each is given with notes: for the first period, Chaucer's Prologue to "The Canterbury Tales"; for the second, a book of Spenser's "Faerie Queene," nine of Bacon's Essays, and Shakespeare's "Merchant of Venice"; for the third, Milton's "L'Allegro" and "Il Penseroso"; for the fourth, Dryden's "Religio Laici"; for the fifth, parts of Addison's "Sir Roger de Coverley" and Pope's "Essay on Criticism"; for the sixth, Burns's "Cotter's Saturday Night," "To a Mouse" and

"Mountain Daisy," Goldsmith's "Deserted Village" and Johnson's "Akenside"; for the seventh, a chapter of Scott's "Talisman," Byron's "Prisoner of Chillon," Wordsworth's "Tintern Abbev" and "Ode on Immortality," and Tennyson's "Elaine." It would have been better, we think, to omit the illustrative extracts, and to include an account of a somewhat larger number of authors—for instance, some of those who are merely mentioned at the beginning of each period as "other prominent writers," but not more than five to ten or so under each period. The biographical and critical portions of the book are good as far as they go; for specimens of the writers' works, the many excellent annotated editions in the market might well be used. (Leach, Shewell & Sanborn.)

LVLY'S "ENDYMION" has been admirably edited by Mr. George P. Baker, instructor at Harvard. An introduction of 196 pages gives the best account of the man and his works that we have seen, with a full bibliography; but the notes, which are under the text, are few and brief, though perhaps sufficient for college purposes. We are gratified to learn that other plays of Shakespeare's contemporaries are to be included in this series of English Readings.—ANOTHER book in the same series is "Specimens of Exposition," edited by Mr. Hammond Lamont, also a Harvard instructor. The selections are from Huxley, Green the historian, Bryce, Burke, Adam Smith, Maurice, Matthew Arnold and others. A brief preface suggests plans for the analysis of the selections. (Holt & Co.)—MISS KATHARINE LEE BATES of Wellesley College adds another to the long list of educational editions of the "Merchant of Venice," and one which will compare not unfavorably with the best of its predecessors, especially for collegiate use. The introduction (40 pages) is scholarly and exhaustive. The notes (75 pages) are grouped under three heads: textual, grammatical, explanatory and critical. This arrangement is not to be commended for secondary schools, but may be less objectionable for advanced students, though we see no special advantage in it which counterbalances the inconvenience of referring to three sets of notes in studying the same text. (Leach, Shewell & Sanborn.)

—THE "INTRODUCTION to the Study of English Fiction," by Prof. W. E. Simonds of Knox College, devotes about 80 pages to a concise history and criticism of the English novel, and 150 more to selections from typical works, from "Beowulf" down to "Tristram Shandy." We can heartily commend the book to teachers who make a specialty of this department of literature. (D. C. Heath & Co.)

"A BOOK OF ENGLISH PROSE, 1387-1649," edited by Messrs. W. E. Henley and Charles Whibley, deserves more than common praise for the very happy selection of both authors and extracts. Each passage is complete in itself, and each relates a single incident or unfolds a single character, the "prose of adventure and romance" being preferred to that "of reflection and analysis"—which is as wise as it is unusual in such anthologies. The result is that the book, while all that could be desired for educational purposes, is agreeable reading for young and old. A bibliography is appended, giving the sources of the selections. The book is elegantly printed by the Constables of Edinburgh, and would be a capital present to any cultivated friend whom one wishes to remember with something inexpensive yet unique and tasteful. (J. B. Lippincott Co.)—MISS E. D. HANSCOM'S "Argument of the Vision of Piers Plowman" is part of a thesis presented to the Philosophical Faculty of Yale University for the degree of Doctor of Philosophy. It is a creditable bit of work in spite of a certain lack of clearness in outlining and summing up the argument. Technical works of this description should always contain a syllabus or summary in which the gist of the *étude* is concentrated. Miss Hanscom vigorously combats some of Prof. Skeat's views of the great mediæval allegory, without, however, overthrowing them. Her essay is a welcome sign of the ever-increasing liberality with which women are being treated in the American universities.

MR. EDWIN H. LEWIS'S "The History of the English Paragraph" is a dissertation presented to the faculty of arts, literature and science, of the University of Chicago, in candidacy for the degree of Ph.D. It is an octavo pamphlet of 200 pages, giving a minute and exhaustive history of the development of the paragraph in our literature from the time of Alfred down to our own day. The array of statistics shows an immense amount of investigation. The paragraphs, sentences, and words of large portions of the work of many authors have been counted and tabulated.

Of Defoe's "Robinson Crusoe," for example, 200 paragraphs contain 28,327 words and 360 sentences, the average words per sentence being 78.68 and per paragraph 141.63, etc. In Swift's "Gulliver," 200 paragraphs contain 46,844 words, or 1171 sentences, the average words per sentence being 40, and per paragraph 234.22. But, to come to recent times, Dickens, in 300 paragraphs, has only 15,202 words, with 639 sentences; while Ruskin, in 151 paragraphs, has 27,120 words and 814 sentences. The discussion of these differences is curious and suggestive. (Published by the University of Chicago.)—AN EDITION of "Macaulay's and Carlyle's Essays on Samuel Johnson" contains the reviews of John Wilson Croker's edition of Boswell's "Life of Samuel Johnson" (1831) contributed by Macaulay to *The Edinburgh Review*, and by Carlyle to *Fraser's Magazine*. The volume contains a very interesting introduction by the editor and annotator, William Strunk, Jr., instructor in English at Cornell. (Henry Holt & Co.)—SCOTT'S "Woodstock" has been added to the Eclectic English Classics, and has a portrait of Oliver Cromwell for frontispiece. (American Book Co.)

A GOOD IDEA in teaching has been brilliantly carried out in "Little Nature Studies for Little People, from John Burroughs," edited by Mary E. Burt. It is intended as a "primary text-book in science and reading," and its motive is "to introduce teacher and pupil to a mutual love for the woods and fields, to the study of animals and plants, to the observation of real things in life, and to the methods of a true naturalist. * * * Incidentally it will doubtless lead to the acquisition of the power to read and to a taste for the quiet and elegant literature of a pastoral writer." The first selection in these pages, "A Brave Mouse," from "Riverby," shows how fruitful a field this is to cultivate, and what great possibilities it offers for teachers to develop. It is equally valuable as a book for home reading. (Ginn & Co.)—ÆSOP'S FABLES" and "The Book of Job" are new issues in Maynard's English Classic Series. (Maynard, Merrill & Co.)—A VOLUME of "Choice Reading" contains selections from Grimm, Æsop, Andersen, the "Swiss Family Robinson," "Paul Revere's Ride," Francillon's "Gods and Heroes," Scott's "Lady of the Lake" and Franklin's Autobiography. (Ginn & Co.)—A VOLUME of "Treasured Thoughts Gleaned from the Fields of Literature," by Frank V. Irish, A.M., contains selections from the Bible, English and American poets, prose quotations from great authors, etc. (Columbus, O.: published by the author.)—A NUMBER of "Stories of Old Greece" has been told by Emma M. Firth and published with illustrations. (D. C. Heath & Co.)

"THE ROYAL ENGLISH Dictionary," compiled by Thomas T. MacLagan, M. A. of the Edinburgh High School, is an excellent book of its class. It is a duodecimo volume of about 700 pages, intended for school and ordinary use. It aims to avoid the mistake, made in many of the smaller dictionaries, of defining words by other words harder than those they are meant to explain, as "Balance, to bring to equipoise or equilibrium," or "Paste, anything mixed up to a viscous consistency." The definitions are "simple statements containing very few words which even a child would require to look up." Balance, for example, is defined—"to make or to be of the same weight; to settle (an account)"; and Paste as "flour or starch mixed with water, and used to fasten paper, etc." Etymologies are clearly and briefly given, and synonyms are included when likely to be useful. Lists of foreign words and phrases, of abbreviations, prefixes and affixes, and of geographical roots, are appended. The typography is singularly neat and clear. (T. Nelson & Sons.)—"FIVE THOUSAND WORDS Often Mis-spelled," by Mr. W. H. P. Phyle, is a convenient manual, on the same general plan as that on words mispronounced. It includes directions for spelling and for syllabication, notes on words of variable orthography, and an appendix containing the rules and list of amended spellings recommended by the English Philological Society and the American Philological Association. (G. P. Putnam's Sons.)—"Bow-Wow and Mew-Mew," by Georgiana M. Craik, is a reader for very young children, with illustrations of the doings of the two young animals narrated in the text. (Maynard, Merrill & Co.)

THE FOLLOWING VOLUMES have recently been added to the series of Eclectic English Classics:—"An Essay on John Milton," by Lord Macaulay, "Silas Marner," by George Eliot, "The Comedy of a Midsummer Night's Dream"; and "L'Allegro, Il Penseroso, Comus, and Lycidas," by John Milton. (American Book Co.)—TENNYSON'S "Elaine" has been edited by Fannie

More McCauley, and provided with a chronology, biographical and critical references, critical and personal comments, a sketch of the Arthurian legend, suggestions for classroom study, etc. The little volume is intended for use in high schools and academies, and belongs to the Student's Series of English Classics. Another new volume in this Series contains Goldsmith's "Traveller" and "Deserted Village," edited by Warren Fenn Gregory, A.B. (Leach, Shewell & Sanborn.)—THIS HOUSE publishes, also, "The Beginner's Readers," by Helen M. Cleveland—three little, accumulative pamphlets, based upon the theory that most first readers for very young children contain far too many words, and are, therefore, confusing. The author studied her subject in Europe as well as in this country.—"THE CHILDREN'S SECOND READER," by Ellen M. Cyr, contains, among the usual matters in books of this kind, elementary sketches of Longfellow and Whittier, and some of their poems. (Ginn & Co.)—WILLIAM W. RUPERT has laid many writers under contribution in his "Geographical Reader; or, Pen-Pictures in Geography." Some interesting parts of the United States, South America, Europe, Asia, Africa and Australia are described in passages from books like George M. Barbour's "Florida for Tourists," De Amicis's "Holland," magazine articles, etc. The information gathered by the pupil is miscellaneous and fragmentary, of course, but very likely to stimulate him into independent reading on the lines suggested by the book. (Leach, Shewell & Sanborn.)

Foreign Languages

THE OPEN COURT PUB. CO. of Chicago is doing admirable work in republishing or translating religious, economic and philosophical essays and pamphlets which have appeared at European centres. Hitherto works and papers by Binet, Carus, Freytag, Mach, Ribot, Romanes, Trumbull and others have appeared through its agency, and thrown much light on existing controversies. In its Religion of Science Series have lately appeared F. Max Müller's "Three Lectures on the Science of Language," a pamphlet crowded with the author's now well-known opinions on language, the home of the Aryans, the study of Sanskrit and the identity of thought and language, here brought to emphasis by incessant repetition. Several of these points are bitterly contested by men equally eminent; for example, the descent of man from apes (which Müller cannot believe on linguistic grounds solely), the home of the Indo-European race (Müller hoots at a Scandinavian centre of dispersion and clings with good geological, ethnological, and linguistic reasons to the high plateau of Central Asia), and the identity of thought and language, in which he claims to be following Condillac, Berkeley, Plato, Goethe, Taine and the Nominalists. The querulousness of the veteran philologist adds a certain piquancy to his style, while the undisguised egotism of the lectures is excusable only on the ground that he himself has made much of the discussion altogether commonplace by his own discoveries and publications. His excessive insistence on his rights as *primus inter pares* is rather overdone. The distinguished Professor mentions only one American worker in the fields of comparative philology and lexicography—Mr. Horatio Hale.

THE CROP OF French and German text-books is unusually abundant and, it must be added, unusually promising. Prof. Van Dael has given us an excellent "Introduction to French Authors," preceded by a "Preparatory German Reader" on the same plan. This plan is to select short and easy stories by the best writers, arranged in gradation, and to combine with these a summary of French and German geography, history, administration and characteristics, with the object of imbuing the neophyte not only with classically perfect speech and style, but with useful information and sober facts. This last idea is an outgrowth of Prof. De Rougemont's "La France" (reviewed in *The Critic* some time ago), and of Ernest Lavisse's admirable little books. Useful vocabularies and footnotes accompany both works, which cannot fail to find an appreciative public. (Ginn & Co.)—IN THE SAME line is another admirable little series of cloth-bound classics, four of which have reached us, two French, "La Belle au Bois Dormant" and "Méle-Toi de ton Métier," and two German, "Fritz auf dem Lande" and "Ulysses und der Kyklop." All four books are English editions adapted equally well to America and containing numerous excellent features. Fifteen of the German series are announced as ready, and are arranged in elementary and advanced courses in modern German orthography, with the same grammatical terminology for all, notes, vocabularies, attractive binding and large, clear type. Their contents are taken from such well-known writers as Becker, Arnold, Grube, Seidel, Goethe,

Treitschke, Richl, Heyse and Hoffman. The French series (8 volumes so far), similarly graded, annotated and selected, is a valuable addition to our school apparatus for studying French: "Nothing is so contagious as example," remarked La Rochefoucauld, and we can but hope that these volumes will have many successors. (Maynard, Merrill & Co.)

ERNST ECKSTEIN'S "Besuch im Carcer," "Die Wandelnde Glocke," one of the best things that have ever appeared in the well-known "Lahrer Hinkende Bote" calendar, and "Episodes from Andreas Hofer" have been added to Maynard's German Texts, and the French Texts have been enlarged with a "Petit Livre d'Instruction et de Divertissement," collected by Miss F. Saw, LL. A. (Maynard, Merrill & Co.)—VICTOR HUGO'S "Ruy Blas," edited by Samuel Garner, Ph. D., is now included in Heath's Modern Language Series (D. C. Heath & Co.); and "Le Petit Chose," par Alphonse Daudet, provided with explanatory notes by C. Fontaine, has been added to the Romans Choisis (William R. Jenkins). The same publisher has brought out for the use of students of Spanish "El Final de Norma," by Pedro A. de Alarcón, with notes by R. D. de la Cortada; Juan Valera's "El Paraje Verde," annotated by Julio Rojas; and "Partir à Tiempo," a one-act play by Mariano J. de Larro, with illustrations by Alexander W. Herdler. Future readers of the "Inferno" in the original may try their strength on Edmondo de Amicis's "Giorno." A second edition of "L'Art d'Intéresser en Classe," by Victor F. Bernard, completes Mr. Jenkins's new list.—THE FOURTH VOLUME of Magill's Modern French Series contains Jules Claretie's "Jean Mornas, ou L'Hypnotisme" and "Tuyet." Like its predecessors, this volume is abundantly annotated by Dr. Magill; it contains, moreover, an autobiographical sketch of the author. (Philadelphia; Christopher Sower Co.)

"GESCHICHTEN aus der Tonne" is a new German text-book of the imaginative kind, arranged and edited from Theodore Storm by Prof. C. F. Brusie of Kenyon College. Storm is a fascinating storyteller from the Duchy of Schleswig, and a brilliant poet withal, whose lyrics have met with wide success. It is his prose, however, that has been most successful. Here, as Prof. Brusie truly remarks, "he has dipped his pen in the ink of wonderland." We are grateful to have another taste of it discriminately edited in these "Cask Stories." (Ginn & Co.)—OTHER GERMAN TEXTS that will be fully appreciated by teachers and students are an "Advanced Text" of Ernst von Wildenbruch's "Harold," a five-act drama in rhymeless five-foot iambics, and an "Elementary Text" of "Die Werke der Barmherzigkeit," by W. H. Richl, both edited by A. Vögelin, M.A., in Maynard's German Texts Series (Maynard, Merrill & Co.); Chamisso's "Peter Schlemihl's Wundersame Geschichte," edited and annotated by Frank Vogel, A.M., with Cruikshank's illustrations and a biographical sketch of the author, and Rudolf Baumbach's "Frau Holde," a poem just as popular in Germany as its subject is national, with introduction and notes by Laurence Fossler, A.M. (Henry Holt & Co.); and "Kleine Geschichten," by Richard von Volkmann, Emil Ertl and Rudolf Baumbach, "very easy" stories for beginners, selected and annotated by Dr. Wilhelm Bernhardt, in Heath's Modern Language Series. (D. C. Heath & Co.)—"DEUTSCHE GEDICHTE," selected by Camillo von Klenze, Ph.D., contains a number of the best and most characteristic German ballads and lyrics since the dawn of the classical period, among them several of the most popular student-songs. The book is intended for very far advanced students, indeed, and will be a splendid addition to any book-shelf. (Henry Holt & Co.)

THE EPISODE of "La Poudre de Soissons" has been taken from the "Mémoires" of Alexandre Dumas, edited, with notes, by E. E. M. Creak, B. A., and added to the series of Episodes from Modern French Authors, which aims at providing pupils in lower and middle forms of schools with readers that will interest as well as instruct them. The volumes published thus far show that the series usually attains what it aims at. (Longmans, Green & Co.)

A CONDENSED edition, suited for early reading, of Jules Verne's "Tour du Monde" has been prepared by A. H. Edgren and published in Heath's Modern Language Series. (D. C. Heath & Co.)—THE "SELECTION from the Poetry and Comédies of Alfred de Musset," edited, with introduction and notes, by L. Oscar Kuhns, is intended for students of French literature, not for beginners, more or less advanced, in grammar and syntax. Among the selections are the "Nuit de Mai" and the "Nuit d'Octobre," the dedication of "La Coupe et les Lèvres," "A la Malibran,"

"Rolla," and "On Ne Badine Pas avec l'Amour." The editor's notes include parallel passages, showing how deeply Musset felt the influence of other great writers. (Ginn & Co.)—RECENT ADDITIONS to Maynard's French Texts are Ludovic Halévy's "Mariage d'Amour" and Labiche and Martin's comedy, "La Poudre aux Yeux," both edited by Arthur H. Solial. (Maynard, Merrill & Co.)

A "PREPARATORY French Reader," compiled, annotated, etc., by George W. Rollins, contains selections in prose and verse from Mme. d'Aulnoy, Jules Lemaitre, Édouard Laboulaye, Marbot, Labiche, Imbert de Saint-Amand, Victor Duruy, Casimir Delavigne, La Fontaine, Hugo, Béranger, Gautier and others. (Allyn & Bacon.)—A BOOK that will be found useful by older students is "Difficult Modern French," compiled by Albert Leune, and containing readings from Zola, Balzac, Gautier, Goncourt, Flaubert, Bourget, Richepin, Huysmans, Loti, Maupassant, Anatole France and others. The difficulties are of many kinds—from the technicalities of "Germinal" to the psychological phraseology of "Le Disciple." As an exercise in the accumulation of a rich vocabulary the book is excellent, and is recommended to those, who, having passed the elementary stages and acquired a fair knowledge of the language, desire to perfect themselves in detail. With this book as a starting-point, they will find a couple of years' reading suggested, including Flaubert's "Salammboé," not mentioned here, but certainly one of the most difficult books to read in the French language. (Ginn & Co.)

Latin and Greek Classics

PROF. ALFRED GUDEMAN's edition of the "Dialogus" of Tacitus is unquestionably the most important contribution yet made by an American to classical scholarship in the domain of textual and literary criticism. The *prolegomena*, filling 138 pages, treat most thoroughly the question of authorship, the dramatic structure of the dialogue, with the interlocutors and their parts, the literary sources, the style and language, and the manuscripts. The account of the controversy regarding the authorship of the tract is characterized alike by fairness and penetration. The editor presents a wealth of argument in favor of accepting Tacitus as the author, and we doubt whether his position can be successfully assailed. The text is accompanied by a full *apparatus criticus*, and explained in an extended exegetical and critical commentary containing much new matter. A bibliography and useful indices close the volume, which marks the beginning of a new epoch in the study of Tacitus in America.—A SMALL EDITION of the "Dialogus," for the use of college classes, has been prepared by Prof. C. E. Bennett and is published in the College Series of Latin Authors. The introduction and notes are brief, but adequate, and the editorial work has been well done. Mr. Bennett's views on mooted questions agree in the main with those of Mr. Gudeman.—TO THE SAME Series Prof. C. L. Smith contributes an edition of the "Odes and Epodes of Horace." This volume differs from preceding editions of Horace chiefly in the extended treatment of language and style in the introduction; the analysis of the poet's grouping of connected words is especially to be commended. The notes are numerous and observe the happy mean lying between prolixity and paucity. They contain interesting new matter, as the account of the Secular Games in connection with the "Carmen Seculare," and are printed at the bottom of the page, as in the other volumes of this Series. (Ginn & Co.)

IT WOULD BE hard to imagine a prettier edition of a Latin poet than the dainty little volume containing "P. Vergili Maronis Opera Omnia. Recensuerunt T. L. Papillon et A. E. Haigh." The text of the Bucolics, Georgics and *Æneid* is reprinted from the familiar Clarendon Press edition, unencumbered by introductions or commentary; that of the lesser poems follows the recension of Thilo, with some emendations of Robinson Ellis. The dark, wine-colored binding and gilt edges are appropriate enough for the verse of the gentle bard of Mantua; the type is small but distinct. This is just the book to put into one's pocket when one goes a-summering, to read under the trees or on the shore of a clear lake.—IT IS NOT easy to understand why an American edition of Shuckburgh's "Laelius," revised by H. C. Johnson, should be published where English books of this sort are so easily obtained. The vocabulary of the volume before us ignores the matter of hidden quantities, and is in other respects faulty enough, while the notes show lack of independence.—A MORE FAVORABLE judgment

will be passed upon J. H. Freese's "Pro Murena," which will undoubtedly encourage the reading of this interesting oration in the schools. (Macmillan & Co.)

THE "ROMAN LIFE in Latin Prose and Verse," edited by Profs. H. T. Peck and Robert Arrowsmith, is, as the title implies, a collection of passages from Latin literature illustrating various phases of Roman life, both public and private. The selections cover a wide field, commencing with an ancient nursery ditty and ending with a hymn of St. Bernard. They are unabbreviated and in themselves interesting; twenty-four authors are represented, not reckoning fragments and inscriptions. Each group of passages is preceded by a short biographical and bibliographical notice, and there are brief notes at the end of the volume. Unusual words are translated at the bottom of the page. The illustrations are numerous and really illustrate. The editors have well accomplished the purpose stated in the introductory note, of "making the study of Latin attractive," to "create and stimulate in the student a desire for a still wider course of reading." (American Book Co.)—PROF. S. B. PLATNER has prepared an inexpensive volume of "Selections from the Letters of the Younger Pliny" for reading at sight. The letters are well chosen, but the exegetical matter is meagre, even for the purpose intended. (Leach, Shewell & Sanborn.)—OF MORE ATTRACTIVE appearance, and altogether a better book, is Prof. J. H. Drake's "Selected Fables of Phaedrus," with indicated quantities. (Boston: Allyn & Bacon).—A LARGER VOLUME of similar character, but prepared for younger students, is "Latin at Sight," by Prof. Edwin Post. The introduction contains a very sensible discussion of the principles and practice of rapid reading of Latin; yet there is danger that "sight-reading" will become a hobby. The book contains 182 well-graded selections. (Ginn & Co.)

AMONG RECENT EDITIONS of Greek masterpieces is at least one that would receive more extended notice if space permitted. Prof. Mortimer Lamson Earle puts forth an edition of the "Alcestis" of Euripides, which is almost an ideal class-book. While thorough and scholarly in its treatment of the problems arising in the criticism and interpretation of the text, it shows, also, a full appreciation of the drama as literature. The pages of the introduction giving an estimate of the characters of the play are particularly sympathetic and well-written. (Macmillan & Co.)—PROF. C. F. SMITH now follows his Seventh Book of Thucydides with an edition of the Third, and Prof. B. Perrin continues his work on the *Odyssey* in an edition of Books V.-VIII. Each volume is an improvement on the preceding one by the same editor. (See *The Critic* of 11 Feb., 1888, p. 66, and of 24 Aug., 1889, p. 88.) In the former, particularly, it is pleasant to note a greater freedom in the use of materials obtained from the German edition chosen as a basis, and evidence of surer footing, which comes from the editor's longer special study of his author. (Ginn & Co.)—"SCENES FROM Greek Plays—the Persæ of Æschylus," by Mr. F. S. Ramsbotham, will not find much favor among American teachers, who prefer to read plays as wholes. (Longmans, Green & Co.)

PROF. GUDEMAN'S "Outlines of the History of Classical Philology" appears in a second, enlarged edition. It presents a concise bibliographical survey of the history of classical studies from the Greek period to the present day. In so concise an outline no two scholars would agree in regard to the points that could be omitted with least detriment; in the list of the oldest classical manuscripts, for example (pp. 46-47), it seems strange that the places where the MSS. are preserved should not have been given. But, however individual views regarding the relative importance of this or that detail may differ, students of the classics will be grateful to Prof. Gudeman for presenting so heterogeneous an aggregation of useful references in brief compass, with perspicuous arrangement and unusual accuracy. (Ginn & Co.)—MR. H. W. HAYLEY, also, has rendered a service to the student by giving a clear and brief presentation of a difficult subject in his "Introduction to the Verse of Terence." On the other hand, Miss Frances E. Lord's "Roman Pronunciation of Latin: Why We Use It, and How to Use It," tends to confuse rather than help the inquirer, and shows a surprising lack of familiarity with the best sources of information. It is chiefly remarkable for its insistence on pitch accent as taught by Prof. A. J. Ellis. (Ginn & Co.)

Chemistry and Physics

THE REVISION of Schorlemmer's "Rise and Development of Organic Chemistry," by Arthur Smithells, will be warmly welcomed by all interested in this branch of chemical science. The original work, though deemed worthy of translation into French and German, has long been out of print in English, and the editor, in bringing the book to its present form, has not only deserved the thanks of every worker in organic chemistry, but at the same time given discriminating recognition to the valuable services rendered by Schorlemmer to his chosen science. Following an excellent biographical notice, in which the salient features of Schorlemmer's scientific work are clearly set forth, we find a complete list of all the memoirs and notes published by him, amounting in all to sixty distinct papers. Of the text itself, among the points of special interest to the non-technical reader, may be mentioned the discussion of the various theories of molecular constitution, the unique characteristics of carbon, methods of determining the constitution of organic compounds, isomerism, and especially those articles devoted to synthetic chemistry. The book as a whole will naturally appeal most strongly to the scientist and the student, although for the layman the chapters on the development of synthetic preparations possess a fascination rarely equalled by works of the imagination. Perhaps no more fitting characterization of the book can be found than the closing paragraph in the editor's preface:—"The previous edition of this work was inscribed by Prof. Schorlemmer to Hermann Kopp; the present one must go forth as a memorial of its own author—a piece of work eminently characteristic of his genius, disclosing at once the breadth and depth of his knowledge and his ardent and disinterested love of what he was wont to term, with the pride of a disciple, 'Our Science.'"

GEORGE RANTAUL WHITE'S "Elementary Chemistry," exemplifies an aggravated case of induction on the brain. In method it is, so we are assured, "preeminently inductive." In his extreme solicitude regarding this point, the author seems to have found little time for anything else. Notwithstanding a preface of ten pages, in which the inductive idea is duly evolved, the author occasionally breaks out in the body of the text and again proclaims his undying allegiance to the inductive method. A most flagrant example of this occurs on page 129, where Boyle's law becomes the innocent cause of another disquisition upon the value of the inductive method, while the law itself, *incorrectly stated*, stands prominently at the top of the page. In subject-matter the book would furnish a fair amount of chemical information, if it were freed from the twaddle concerning induction and expressed in clear, idiomatic and dignified English. As a matter of fact, the style and diction are execrable, and in view of the benefits arising from requiring from the pupil clear, accurate descriptions of his experimental work in the best language he can command, such a fault in a text-book seems inexcusable. The suppression of nomenclature throughout the work, and the introduction of the history of chemistry before the student knows any chemistry, are among its minor features. The danger signals, "Caution! Caution! Caution!" of which some forty appear in the text, would seem to suggest that the book was to be used in the preparatory department of a kindergarten, or that chemistry is to take rank with pugilism and football in point of safety. Considering the large number of excellent laboratory manuals in chemistry already in the field, the publication of this book seems without excuse. (Ginn & Co.)

IN HIS "Text-Book of Inorganic Chemistry," G. S. Newth divides the subject-matter into three parts. Part first contains a brief sketch of the fundamental principles of the subject, as well as some of the more recent developments in physical chemistry. Next follows a detailed study of the four typical elements—hydrogen, oxygen, nitrogen and carbon, and of their more important compounds, while part third takes up the systematic study of the elements, based upon the periodic classification. The treatment of the subject throughout has been founded upon Mendelejeff's law of periodicity, and in the development of the work along this line, the author has introduced a number of subjects too rarely met with in text-books on Inorganic Chemistry. Among the more important of them may be mentioned liquefaction, critical temperature and diffusion of gases; electrolysis, solution, osmotic pressure and thermo-chemistry. Although the chapters on electrolysis and thermo-chemistry might have been considerably expanded with advantage to the whole, still the author has clearly expressed and consistently observed the necessity of a judicious selection of matter from the vast wealth of material at hand, if he is to confine

himself to the limits of a text-book. The work is meant to be accompanied by laboratory work on the part of the student, as is evidenced by the frequent references to the author's chemical lecture experiments. When supplemented by such practical verification by the student, it will doubtless prove an excellent introduction to the subject of inorganic chemistry. (Longmans, Green & Co.)

ONE OF THE best laboratory texts that have recently appeared is the "Physical Laboratory Manual," by H. N. Chute. The work consists in part of exercises taken from the author's previous work, "Elementary Practical Physics," and in part of new material, the whole having been carefully revised and rearranged. The work is quantitative in character throughout, and special attention seems to have been given to the form and method of returning results in the note-book. The directions are clear, concise and sufficient for a full understanding of the work in hand. The range of experiments is considerably broader than the work usually required for preparation for college; in fact, many small colleges will find the text well suited to their needs. The work is clearly the result of careful thought and long experience in the actual work of teaching, and the author seems remarkably free from the idea that science to be science must necessarily be inductive. Every care seems to have been exercised to make the work of the teacher simply that of oversight and intelligent direction. The idea of universal discovery of matters and things in general does not seem to have been the one followed in the preparation of this text. (D. C. Heath & Co.)

TO THE POPULAR mind electrical progress and electrical invention suggest but one name—that of Thomas A. Edison. Whether justly or not, the people consider him the exponent of scientific progress as applied to daily life. The study of electricity seems to many as fascinating as the search for the "philosopher's stone," and probably no more welcome book could have appeared to the youthful enthusiast for scientific knowledge than "The Life and Inventions of Thomas A. Edison," by W. K. L. Dickinson and Antonia Dickinson, a most interesting narrative of the inventor's life and work. That the editors have labored *con amore* is shown on every page as they trace the growing genius from his eager experiments in chemistry performed on board a Grand Trunk railway train, through all his wonderful triumphs to his magnificent laboratory at Orange, N. J. The work reads like a novel with the added thrill of a consciousness of its truth. Printed on heavy paper, abundantly illustrated and attractively bound, no more fascinating or profitable gift-book for a boy could be imagined. (T. Y. Crowell & Co.)—DOUGLAS CARNEGIE'S "Law and Theory in Chemistry" is another expression of the growing interest in the historical aspect of chemistry. The volume is intended rather as a book of reference, or, as the author expresses it, a "companion book." It contains the prominent features of historical chemistry clearly formulated and admirably expressed. Students who desire to orient themselves in the science cannot do better than to consult this work. (Longmans, Green & Co.)

AN EXCELLENT LITTLE book on "Theoretical Mechanics: Fluids," by J. Edward Taylor, forms the latest number of the Elementary Science Manuals. It is distinctly an English book, and therefore occupies a place about midway between the college preparatory text and that used in the first course in college proper. A characteristic feature is the abundance of illustrative numerical problems, without which no book on mechanics is worthy of the name. The problems are admirably selected as well, and, while not too hard, are just hard enough. Students and teachers of mechanics will find the book a most helpful one. (Longmans, Green & Co.)—"PREPARATORY PHYSICS: A Short Course in the Laboratory," by William J. Hopkins, furnishes in compact form a series of elementary experiments in physical measurements. The work is well balanced in the amount and kind of work undertaken, and the experiments are in most cases clearly described, and illustrated when necessary. An excellent feature is the systematic arrangement for the entering of results derived from each experiment. Valuable suggestions as to methods of treatment of observations are also given, together with suggestions as to the plotting of curves and the general use of graphical methods. The number of experiments is smaller than that required by many preparatory schools for the work in preparatory physics, although others may be readily added to the list. (Longmans, Green & Co.)



IN GOLD AND SILVER

The Gorham Manufacturing Comp'y, Silversmiths, Broadway and Nineteenth St., are enabled to announce that they have completed, after several months of preparation, a choice collection of new and beautiful articles in Sterling Silver, designed with especial reference to Easter-tide, and as gifts for the approaching Spring Weddings. The collection will be placed on exhibition and sale in their art rooms (third floor), Tuesday April Second.



AS STATED IN the preface, "An Elementary Manual of Chemistry," by F. H. Storer and W. B. Lindsay, is a revision of a revision of the "Manual of Inorganic Chemistry" of Eliot and Storer. That a text-book has been able both to justify and to survive repeated revisions may be taken, in some degree at least, as an evidence of inherent excellence. The present volume is simply the Elementary Manual of Eliot and Storer, rewritten, slightly amplified and brought up to date. The additions have been made chiefly with a view to adapting the work to laboratory use. An appendix containing much valuable matter is added. It is both interesting and assuring to note that the book "has not been written in the interest of any particular theory or of any system of nomenclature or notation," but that it means "to exhibit so far as possible within the limits of an elementary manual, the present state of chemical science and the relations of the science to its practical applications." (American Book Co.)

"THE STORY OF Our Planet," by T. G. Bonney, presents in clear and concise form the net results of geological study up to date. Special effort has been made to render the book intelligible by freeing it from technical nomenclature and scientific verbiage. The result is a delightful and entertaining discussion of geological phenomena embracing a large amount of valuable scientific knowledge. The book is addressed to that large class of intelligent readers, who, while unable to penetrate the mazes of scientific nomenclature, are yet keenly alive to the charms of study and eager for information. It is a book for the library for reference, and especially for the boy and girl who must have "something to read." It contains a vast amount of accurate information in an attractive form. (Cassell Pub. Co.)—DR. SPENCER TROTTER has gathered a number of "Lessons in the New Geography," which is taking the place of the old, barren memorizing of names and distances. The book is intended for teachers as well as students, and plainly indicates the method to make this particular branch of science fruitful and to connect it with other fields of human knowledge.—"A LABORATORY MANUAL in Elementary Biology," by Emanuel R. Boyer, A. B., is an "inductive study in animal and plant morphology" designed for preparatory and high schools. (D. C. Heath & Co.)

Other Text-Books, etc.

MINERVA BRACE NORTON'S "A True Teacher," a memoir of Mary Mortimer, is a tribute to an exalted character by a loving pupil. The book throbs with the devotion of its writer. Among the most interesting of its pages are the letters written from Baraboo, Wis., at the time of the Civil War, letters which give a historic flavor of the time and locality. Wisconsin is a State with generous educational institutions and liberal school funds. There is many a name enrolled on its teachers' record that has thrown a broad light down the educational highway. Miss Mortimer's letters from Europe have a literary grace that makes the volume attractive as well. (Fleming, H. Revell Co.)—"OBJECT-TEACHING; or, Words and Things," by T. G. Rooper, like another work by the same writer ("A Pot of Green Feathers") is a study in apperception, one more plea for that rational education which shall train the memory and the logical faculties without destroying the imagination. Of course, drawing and modelling are held as the best and most natural modes of expression for very young children. The writer, like all progressive educators, deprecates the insane haste in hurrying children through school so rapidly as to deprive them of the development of their powers in acquiring every mode of expression, and demonstrates the great advantage in education of at least one foreign language. Anyone who has had any opportunity to make observations from life knows that the young child lives an entire world of new and delightful experiences in learning even a few phrases of a foreign tongue. The sunny fields of France roll out in his imagination, the forests and cities of Germany tower up, the castles on the Rhine float before him, while he adds to his vocabulary, both foreign and English, and is pleased to speak correctly. (E. L. Kellogg & Co.)

THE INTERNATIONAL Education Series, edited by Dr. William T. Harris, is already well known to teachers and educational officers for its valuable selection of historical, philosophical, and practical books. The latest volume issued, the twenty-seventh, is "Systematic Science Teaching," by Edward Gardiner Howe. It is intended for elementary schools, and includes the study of the stars and the earth (astronomy), minerals and rocks (geology and

mineralogy), plants (botany), and animals (zoölogy and physiology), all treated in a practical or "object lesson" manner, with due training of the powers of observation and continuous exercises in drawing, painting (coloring of cards and drawings), modelling, etc. The cultivation of the imagination is not neglected withal; and language, reading, the use of maps, charts, and works of reference, and incidental moral instruction, receive appropriate attention. Everything is explained and illustrated so fully and minutely that the dullest teacher need not err in using the book. (D. Appleton & Co.)—THE SECOND SERIES of Mr. Arthur W. Eaton's "College Requirements in English" contains the examination papers for 1893 and 1894 of the leading colleges, with other information connected with the subject, and will be helpful to teachers fitting boys for admission to these institutions. (Ginn & Co.)

"A NEW LIFE in Education," by Fletcher Durell, is a book that received a prize of \$600 from the American Sunday-school Union, the money for the prize being derived from a fund bequeathed by the late John C. Green. It was written, the author says, with the double purpose of discussing "first, the place of the religious (as including the moral) element in education; and, second, the place and function of the highest type of education in the immediate future." Prof. Durell starts out with the theory that there are three main objects to be sought in education—namely, expansion of the mind, both intellectual and moral, organization of knowledge and of moral habits, and strength and discipline of will. He then proceeds to indicate, briefly and without detail, how these various objects may best be attained, with special reference to the help afforded by religion. He sees the need of conforming our educational systems to the new and changing wants of life, though he fails to realize all the forces that are now transforming the world, and therefore does not always read the signs of the times aright. In particular, he seems to us to have but an inadequate sense of the present state of the religious question, and, as a consequence, to fail in his attempt to point out the true place of religion in general education and the best method of teaching it. He appears to have had at one time a fondness for the so-called "new education" based on physical science, but sees now, what many discerning observers have always seen, that that system is inadequate, and that more idealistic methods must be found. The book is written in an earnest spirit, and contains suggestive remarks on minor points; but it cannot be regarded as a sufficient treatise on the education that our times demand. (Philadelphia: American Sunday-School Union.)

"THE FAUNA of the Deep Sea," by Sidney J. Hickson, M.A., is one of the latest issues in the Modern Science Series, edited by Sir John Lubbock. The author presents an interesting review of the recent investigations which have proved the existence of a numerous and rich deep-sea fauna, and in a measure demonstrated its character. The labors of Agassiz, Count Poutalès, the Norwegian explorer Sars, and the well-known work of the Challenger expedition, as well as many less important sources, have been drawn upon in the presentation of a fairly complete picture of the physical conditions of the abyss and the appearance and habits of its occupants. These are fishes, mollusks, echinoderms, protozoa and various other forms of animal life. There is no vegetation, and those of the inhabitants that have eyes see the brilliant colors and striking forms of their neighbors by the phosphorescent light which they emit, and which in places is supposed to illuminate the abyss as brightly as a great city is lit up at night. The fishes of the great deep prey upon bodies that come down to them, and they, themselves, often fall skyward, owing to distension of the swimming bladder, when they die. There are a few illustrations, mostly in outline. (D. Appleton & Co.)—A SECOND EDITION of "How to Teach Natural Science in Public Schools," by William T. Harris, LL. D., will be welcome to many teachers. (C. W. Bardeen.)

THE "HANDBOOK of Mythology: Myths of Greece and Rome, illustrated from Antique Sculptures," by E. M. Berens, has the appearance of a book "made to sell." The inorganic relation of the illustrations to the text may be judged from the following publishers' note:—"As some teachers object to the school use of photographs from antique sculpture, it has been thought best to make two editions of the 'Handbook of Mythology,' one with the original woodcuts, and the other with twenty-one half-tone reproductions of some of the most beautiful antique statues. In ordering it will be necessary to state which edition is wanted."

Notwithstanding the literary inspiration of the subject, the style is prosy enough, and references to modern as well as ancient literary masterpieces are conspicuously lacking. (Maynard, Merrill & Co.)

TO THE SERIES OF Contributions to American Educational History, edited by Herbert B. Adams, has been added a "History of Higher Education in Rhode Island," by William Howe Tolman, Ph.D., which treats the subject from Colonial days till the establishment of the Rhode Island College of Agriculture and Mechanic Arts. The variety of schools, the slow educational development, the free public school system, the academies and preparatory schools and the education of women all receive their share of attention; but the greater part of the monograph is devoted to a history of Brown University, which, with that of Rhode Island College, represents the history of higher education in the State. (U. S. Bureau of Education.)—THE CONSOLIDATED SCHOOL LAW of 1894 has been epitomized by C. W. Bardeen in a "Handbook for School Trustees of the State of New York." The law has been arranged by subjects, with references to the new Code of Public Instruction. (C. W. Bardeen.)

A Note on Recent Criticisms

[Modern Language Notes for December]

IN A LITTLE paper published in *Harper's Magazine* for July 1891 and since reprinted in a volume of the series called "Harper's American Essayists," I ventured to draw attention to the fact that variations from standard English were frequent enough in Great Britain itself, as frequent perhaps as they were in the United States; and I expressed a belief that these Criticisms are as worthy of collection and classification as are the corresponding Americanisms. * * * The time is ripe for some scholar to enrich our shelf of books of reference with a "Dictionary of Criticisms," a work which could easily be made more useful than any existing "Dictionary of Americanisms." * * * In the mean while I have jotted down here a few scattered Criticisms which have come under my notice since my original paper was prepared in 1891. They are insignificant in themselves and unimportant, and I have strung them together now only in the hope of drawing the attention of some more competent collector to the subject.

DEPENDABLE. In the instalment of Mr. James Payn's reminiscences printed in *The Cornhill Magazine* for August 1894, there is this sentence:—"I doubt if there has been any more *dependable* contributor as regards punctuality since the art of printing was invented."

ESSAYETTES. In the table of contents of *The Fortnightly Review* for July 1892 is to be seen this entry, "Three *Essayettes*. By Coventry Patmore." It is to be noted that this is a wholly gratuitous appending of a French diminutive to an English word, for in French itself *essayette* is absolutely unknown.

EVANESCING. In his volume of "Appreciations, with an Essay on Style," the late Walter Pater has given us an example of English not easily written and not easily read, but to be explained, perhaps, by his declaration that "to really strenuous minds there is a pleasurable stimulus in the challenge for a continuous effort on their part to be rewarded by a surer and more intimate grasp of the author's sense." Not only is Mr. Pater's rhetoric puzzling at times, but his vocabulary is not purified as by fire. There are those who have called *evidenced* an Americanism; it can be discovered here in Mr. Pater's pages. *Evanescing* is to be found on p. 65. Mr. Pater permitted himself also to use (only in a note, it is true) the pseudo-French *double entendre*. It is, however, a pleasure to see how vigorously Mr. Pater set forth the true theory that the scholar should not be the pedant of the past nor the bondman of barbarous survivals:—"Pure Saxon monosyllables, close to us as touch and sight, he will intermix readily with those long, savorsome Latin words, rich in 'second intention.' In this late day certainly, no critical process can be conducted reasonably without eclecticism. Of such eclecticism we have a justifying example in one of the first poets of our time. How illustrative of monosyllabic effect, of sonorous Latin, of the phraseology of science, of metaphysic, of colloquialism even, are the writings of Tennyson; yet with what a fine fastidious scholarship throughout" (p. 13).

GAUCHELY. In one of the earlier chapters of Miss Rhoda Broughton's novel, "A Widower Indeed" (on p. 36 of the Tauchnitz Edition), there is this paragraph:—"At the sound of his voice Susan has involuntarily—for she is certainly quite unconscious of doing anything that she need be ashamed of—raised her bending figure, and removed her fingers from their contact with Edward's black coat. 'I knew that I should be in the way!' she says to him self-reproachfully; then to the Undergraduate, 'Pray do not go away! pray come in! I am going myself at once.' He enters

gauchely, for he is a cub, squinting inquisitively at her from under his eyelids as she passes quickly out, throwing to her brother-in-law the parting words, 'I shall look in at 107 in the course of the afternoon, and we shall see you at dinner?'"

HYDROS. During the summer of 1894 the *Daily News* of London habitually headed one of its advertising columns thus:—"Hotels, *Hydros*, &c." The advertisements in the column below revealed the fact that *hydro* was an abbreviation of *hydropathic*. Two of these advertisements are as follows:—"BLACKPOOL.—Imperial *Hydropathic* Hotel, Claremont Park. Magnificent situation facing Irish Sea, 200 Rooms, Terms, 7s. per day." "BUXTON, The Peak Thermal Establishment. The best *Hydro* in district. Mineral water and other baths. Magnificent public rooms. Table d'hôte (separate tables). Mrs. MACGREGOR, Manageress."

LEADER'D. The British custom of calling a brief editorial article a *leaderette* has already been recorded. *The Outlook* of New York recently credited to *The Review of the Churches* of London:—"the worst specimen of a barbarous novelty in phraseology we have lately seen. Wishing to say that a convention had been honored by the Jupiter of the English press with a leading editorial, it proclaims in head-line type—'Leader'd by the *Times*!'" I give this here on the authority of *The Outlook*, as it has not yet been my good fortune to see *The Review of the Churches*.

MAISONNETTES. A frequent advertisement in the London newspapers during the summer of 1894 was that of "The *Maisonnettes Hotel*" in De Vere Gardens, Kensington.

ROTTEN. All Americans who are thrown into contact with the younger generation of Britons must have noticed with disapproval an increasing tendency to pervert from their primitive meaning certain words containing malodorous suggestions. In the mouths of young Londoners now-a-days *stinking*, *filthy* and *rotten* are frequently to be heard merely as strong expressions of disapproval and without reference to the real meaning of the words. Thus the phrases, "He's a *rotten* bad actor" and "It is a *filthy* bad play" are not infrequent.

SCREWS. In "The Century Dictionary" the sixth definition of screw is "a small parcel of tobacco done up in paper with twisted end, and usually sold for a penny"; and the editor notes that this usage is confined to Great Britain. The quotation given is from a book now forty or fifty years old, but the Criticism still survives in actual use, and its meaning seems to have been extended of late. In "The Swing of the Pendulum," a novel by Miss Frances Mary Peard (vol. i, p. ii) is to be found a statement that on landing in Norway one of the chief characters of the story was "followed by children, shyly inviting him to buy paper screws containing each four or five strawberries."

SERIALIZED. A monthly magazine called *The Author* is the official organ of the Incorporated Society of Authors, which was founded by Mr. Walter Besant and of which Lord Tennyson was President at the time of his death. In *The Author* for July 1892 can be found this sentence:—"If a story is *serialized* in England and is not serialized simultaneously in the States, the American copyright is of course seriously jeopardised."

STORIETTE. Among the paragraphs of literary gossip to be read in *The Author* of May 1892 is this:—"Mr. Hall Caine's forthcoming *storiette*, entitled 'Capt'n Davy's Honeymoon,' which is to run in *Lloyd's*, will be published about Midsummer by Mr. Wm. Heinemann."

TYPIST and TYPED. In *The Author* for May 1892 can be found this advertisement:—"MESDAMES BRETT AND BOWSER, *Typists*, Selborne Chambers, Bell Yard, Temple Bar. Authors' MSS. carefully and expeditiously copied, 1s. per 1,000 words." The word *typist* often reappears in other advertisements in the same journal; and in a story published in the number for December 1892, the heroine records that she "typed" a certain MS.

It is, perhaps, not impertinent here to express the hope that if any American shall undertake the task of collecting and classifying the Criticisms now abundant to his hand in books and magazines and newspapers, he will restrain any desire he may have to retort upon the British for their frequent animadversions upon American modes of speech. * * * International amenities of this sort are safest when the two countries have not common vocabulary; and the foreign offices of the several nations do not need to protest because a card sharper in France is called a *Greek* and because the thieves' slang of Spain is called *Germania*. Probably few subjects of Queen Victoria besides her ambassador to France, and few citizens of the French Republic besides its ambassador at the Court of Saint James's, know that what the French term *fler à l'anglaise* the English style *taking French leave*.

COLUMBIA COLLEGE, NEW YORK. BRANDER MATTHEWS.

TO THE EDITOR OF THE EVENING POST:—

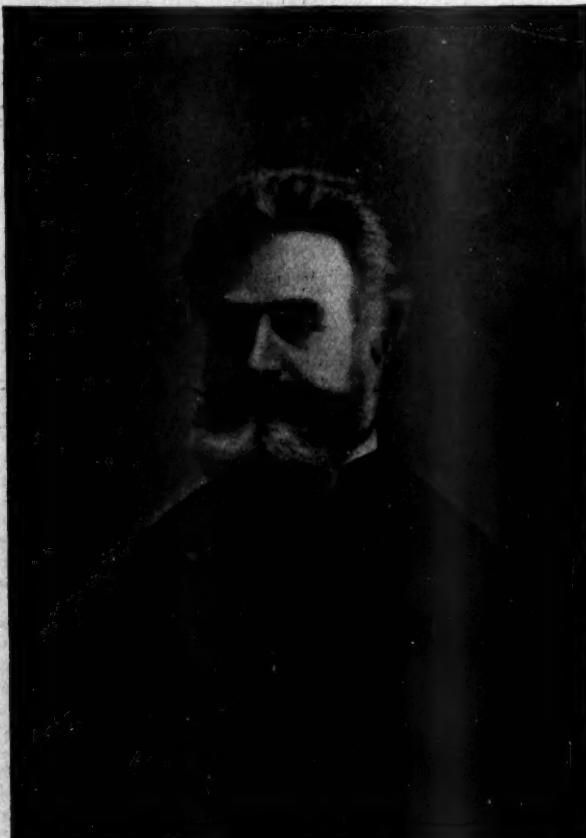
SIR: Here is an Anglican concession which, I dare say, for frankness, is not at all common among our cousins. Prof. Lloyd Morgan, Dean of University College, Bristol, England, in his "Animal Life and Intelligence," page 430, uses the expression "we guess not," with a star referring to foot-note as follows:—"The American expression 'I guess' is often far truer to fact than its English equivalent 'I think.' This is a courteous acknowledgment of a fact altogether becoming to the cosmopolitan spirit of a scientific writer, but rarely made respecting anything American.

JOHN FRANKLIN CROWELL.

COLUMBIA COLLEGE, NEW YORK.

Max Nordau

MAX SIMON NORDAU, whose portrait is reproduced here from *The Sketch*, was born at Budapest on July 29, 1849, and is of Jewish extraction. He studied medicine in his native city,



*yours very truly
M. Nordau*

travelled extensively after he had obtained his degree in 1873, and began in 1880 to practice medicine in Paris, where he still resides. He became correspondent of the *Pester Lloyd*, *Frankfurter Zeitung* and *Vossische Zeitung* and wrote for many French papers. Of his many books only two, besides "Degeneration," have carried his name beyond the German and Austrian frontiers. One of them is "Conventional Lies of Society," suppressed in Austria and Russia ever since its first appearance, and "Paradoxes," its worthy companion. We give the titles of these two startling works in English, because they have both been translated and published here. His other works are "Aus dem wahren Milliardenland: Pariser Studien und Bilder," "Vom Kreml zur Alhambra," "Paris unter der dritten Republik," a volume of stories: "Seifenblasen," "Ausgewählte Pariser Briefe," "Die Krankheit des Jahr-

hunderts," "Seelenalysen" and "Die Gefühlskomödie." Besides these he has written four plays, "Das Recht zum Lieben," "Der Krieg der Millionen," "Die neuen Journalisten" and "Die Kugel." In "Die Krankheit des Jahrhunderts" he offended all Germany; in "Degeneration" he attacks all Europe—German and Frenchman, Norwegian, Belgian, Russian and English—Wagner and Zola, Ibsen and Maeterlinck, Tolstof and Wilde. The little fishes of *The Yellow Book*—Max Beerbohm, Aubrey Beardsley, Hubert Crackanthorpe and their kind—have not yet swum within his ken, and probably never will. Their fate probably will be like unto that which befell our own little degenerates, the Edgar Saltuses and Laura Daintreys, some years ago: they will be gently snuffed out. We must confess, however, that we should have liked to read Dr. Nordau's opinion of Max Nordau. As it is, we can only repeat that he is a remarkable man and "Degeneration" a remarkable book. It is worth reading. (See review on p. 233)

When Abbey Draws

(AFTER AUSTIN DOBSON)

WHEN ABBEY DRAWS, the roses cling
About gray walls; old taverns ring
With jest and song; the brown ales flow,
Quaint old-time maidens laughing go,
And gay-dressed gallants have their fling.

Above green fields the sky-larks sing;
By river's brim the willows spring,
And daffodils and daisies blow,
When Abbey draws.

A touch of pen, and George is King;
The stage-coach comes with lurching swing;
The travellers shout, their faces glow;
Ah! those were merry times I know:
We get Life's sweet without its sting,
When Abbey draws.

FREDERICK MILLER SMITH.

In the Harbor of Tokio

JAPAN—whose fragrant isles
Lie strewn along the sea!
Thine every flower smiles
And beckons unto me:
Yet would I loose my snow-white sail, and leave them far alee!

Thy men and maids were kind,
But vainly bid me stay;
Too urgent sweeps the wind
Across the waves to-day:
With joy I'll set the snow-white sail, to speed away—away!

For there's a frozen land,
Full half the world around,
Where I would rather stand
Than on thy gentler ground:
Swift breezes bend the snow-white sail—my heart is homeward bound!

WALTER STORRS BIGELOW.

The Covert Copyright Bill

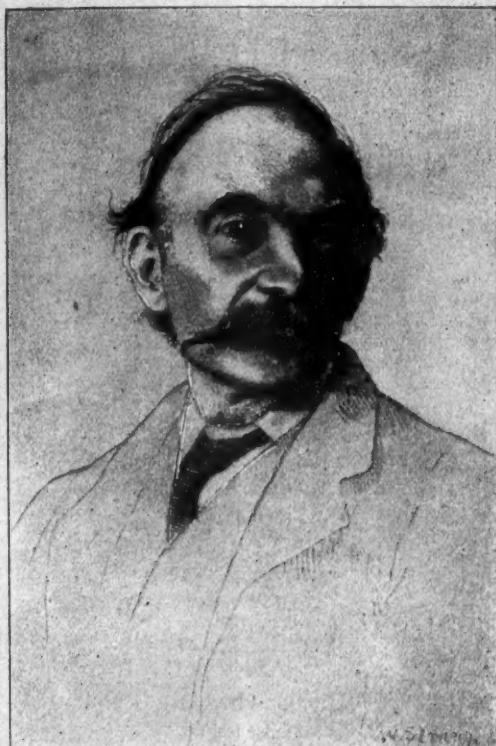
WE GIVE herewith the exact text of the amendment to section 4965 of the United States Statutes relating to copyrights. This was the last act passed by the expiring LIII Congress.

"Provided, however, that in case of any such infringement of the copyright of a photograph made from any object not a work of the fine arts, the sum to be recovered in any action brought under the provisions of this section shall be not less than \$100 nor more than \$5000, and *Provided, further*, that in case of any such infringement of the copyright of a painting, drawing, statue, engraving, etching, print, or model or design for a work of the fine arts, or of a photograph of a work of the fine arts, the sum to be recovered in any action brought through the provisions of this section shall be not less than \$250 and not more than \$10,000."

It will be seen that this text differs slightly from that printed in *The Critic* of March 2, which was reported from Washington before the complete act had left the hands of the Public Printer.

The Lounger

MR. HARDY'S multitudinous admirers in America will be glad to see this reproduction of Mr. Strang's admirable etching of the novelist. A review of "The Art of Thomas Hardy," in which the picture appears, will be found on page 234.



MR. WHISTLER has been less fortunate in his latest law-suit than in the famous one wherein he got a farthing damages (or was it sixpence?) from Mr. Ruskin. Having agreed to paint a sketch of Lady Eden for 100*l.* he afterwards claimed to have accepted so low a price in jest. The Paris court took the thing more seriously, and ordered that the head (which the painter had effaced) be restored, and the portrait delivered to Sir William Eden; also, that the defendant be mulcted in 20*l.* damages and the costs of the suit. It will be interesting to see what Lady Eden's head looks like when Mr. Whistler restores it to her shoulders. Interesting also will it be to know whether the brilliant painter-and *poseur*, who has lived successively in America, England and France, will decide to "move on" a third time, as a result of his unpleasant brush with the Paris lawyers.

I LEARN FROM a daily contemporary that a Broadway caterer now "molds his ice cream in the shape of a model of Trilby's ever-famous foot." Mr. Du Maurier can want no greater evidence of the popularity of his story in America. That there is not a "Trilby" shoe on the market reflects little credit upon the enterprise of our bootmakers. It is an opportunity that no soap-maker would neglect if it came his way. Possibly the fact that Trilby's foot was large (as well as shapely) has something to do with the shoemakers' backwardness. Hers were not Cindereila slippers.

MR. PAUL M. POTTER's stage-version of "Trilby" will be seen a fortnight hence at the Garden Theatre. It has made such a hit in Boston that six companies have been organized to play it in different parts of the country. Du Maurier's heroine has at last been heard of in Brooklyn. A married woman, aged twenty-nine, got into a dispute with her husband, last week, as to the morals of the young model, and proved her point by "smashing him over the head with an earthenware jar." In the newspaper in which I read of this intemperate act, the husband's age was not given, nor the side he took in the argument, before he was shown

to be wrong. The fact that he got his head broken proves nothing—except the folly of arguing with a woman; nor the additional fact that he refused to appear against his wife in court. But the case is one in which a good deal might be said on both sides—if earthenware jars were not introduced too early in the discussion.

MR. DU MAURIER has worse offenses to atone for than the breaking of the Brooklyn man's silly head. But for his entertaining book we should have been spared the unreadable prose of "Bilby: a Parody on 'Trilby'" and the unspeakable verse of "Drilby Re-versed," the former by Mary Kyle Dallas, the latter by Leopold Jordan. In vulgarity and banality, these two precious productions run each other a close race. Of the two I think "Drilby" a trifle the less objectionable, merely because the proportion of text to white paper is somewhat smaller. Both are poorly illustrated, and printed on much better paper than they deserve.

I SUPPOSE THAT I would be considered over-enthusiastic, if I said that Miss Cecilia Beaux painted as well as Mr. J. S. Sargent, so I am not going to say it, but I am going to say that I don't see how even Mr. Sargent could paint a portrait with more distinction than that of the woman with black cat by Miss Beaux in the present exhibition of the Society of American Artists, or the little girl with her hair dressed *à la* Velasquez's portrait of the Infanta.

WITHOUT ANY ambitious attempt to emulate Mrs. Humphry Ward's achievement in "Marcella," "Transition," the new novel by the author of "A Superfluous Woman," is said to have been written with the express purpose of giving a truer account of the workings of a socialistic mind and, in particular, of the methods adopted by the scientific socialists of the day, than Mrs. Ward was in a position to do. Incidentally, a sketch is introduced of one of the rising men in London in the earlier days of his advance in public life, a sketch that will be easily recognizable as being of one of the most active and prominent London councillors. It is said that Mr. Grant Allen, also, has introduced the same figure in "The Woman Who Did," but that the sketch is very slight and scarcely recognizable. The author of "Transition" and "A Superfluous Woman" is, I am told, about to disclose her identity.

IT WOULD HAVE been a sad day for art in America, if the roof of a certain studio in this city had fallen and crushed the people beneath it, on Sunday afternoon, a few weeks ago; for some of the most brilliant artists, sculptors, architects and aestheticians in the country were gathered together, to listen to a string quartette discourse sweet music in recollection of a young architect who died some five years since, leaving name unknown, but a memory which his friends are glad to cherish. These annual concerts, early in March, began long before this young man's death, but have taken, for the past four years, the form of an *in memoriam*, the three compositions he liked best being always played. The program chalked upon the rough brick wall runs, every year, as follows:—I. Mozart: Quartette D Minor, 2. II. Schubert: Theme and Variations, D Minor. III. Beethoven: Quartette F Major No. 7, Op. 59. And while the little band of professional musicians, whose faces are familiar to all old concert-goers, bend and sway at their melodious task, some two-score devotees or amateurs of other branches of art sit silent in the long bare room, adorned only with reproductions of the noted masterpieces of plastic art—some of the best of them from the hand of the host himself,—and muse upon the rare qualities of mind and heart that endeared to them the friend in whose memory they are gathered together.

AN ENGLISH ARCHAEOLOGIST visited Central America a year or two since, and went home laden with spoils—musty old things that were treasures in his sight, but could never pass muster with a latter-day housekeeper. Not long ago he found time to subject his *trouvailler* to a thorough overhauling. Shortly afterwards he was attacked by a fever, and the doctor who attended him found that its symptoms were unfamiliar. He consulted the pundits of the profession, and it was at last discovered that the patient's ailment was quite different from the *fin-de-siècle* maladies of the London of to-day—was, in fact, of as old and odd a type as the rags and potsherds he had brought home so gleefully from Guatemala. The sufferer is now convalescent; but hereafter his treasure-trove will always be disinfected before he analyses it.

London Letter

MR. PINERO'S NEW play, "The Notorious Mrs. Ebbesmith," was produced at the Garrick on Wednesday with every symptom of success. On Thursday morning it was noticed in the daily papers with a full chorus of enthusiasm. Side by side with the dramatic reviews appeared a paragraph, announcing the appointment of an unknown official to the post of Examiner of Plays. Who says that journalism has not its moments of recompense and of satire? For, mark the double pipe of cynicism, blowing here in subdued tones of unconscious humor! A week ago, and everyone was debating whether "The Notorious Mrs. Ebbesmith" would be permitted upon the stage. A week ago, and the air was full of suggestions, fixing the post of Examiner upon a dozen shoulders of distinction. The two things come to issue in a single hour, and "the great mundane movement" goes forward, undisturbed. Nobody has interfered with "Mrs. Ebbesmith," nobody has been appointed Censor, and the whole atmosphere of excitement is dispelled. Of Mr. Redford, the new Examiner of Plays, not the most "careful student of the drama" has ever heard: for that very reason he should be the better able to fulfil the duties of his office, which are, after all, essentially suited to a man who is not conspicuously before the public. The wages of friendship are very hard in cases of this kind. Mr. Redford will probably do as well as another, if the post is not to be assigned to critical distinction or literary prowess. Indeed, upon second thought, neither criticism nor letters are essential to the performance. Whether it was Mr. Redford or not who "authorized" the representation of "The Notorious Mrs. Ebbesmith" has not transpired. Whoever did deserves well for his discretion. In all the history of "frankness" it is the frankest play on record, but its outspokenness is mainly and desirable; up to a certain point it is almost great. It fails in the finish, but enough of it succeeds to prove that it is the best thing Mr. Pinero has done. A very few words will give an idea of its method.

The daughter of an atheist agitator has married a barrister, Mr. Ebbesmith, whom she does not love. After eight years of misery, she leaves him and starts life anew, as a nurse. Lucas Cleeve, a rising politician, also, has founded on a marriage of untrue minds; his wife is unsympathetic, and he cannot live with her. He falls ill, the nurse is brought to him, and begins her cure. As Cleeve mends, the two find time for long talks. Mrs. Ebbesmith is an emotional woman filled with vague ideals. She conceives the possibility of a union of souls, passionless but strong, in which marriage would only be an hindrance, for which the freedom of love would be the pillar of the house. Cleeve, easily inflamed by the nature with which he has contact, at the moment, catches the fire of her enthusiasm: they determine to live together. Here the play opens. Cleeve's relatives in London are writing to him in his seclusion at Venice, urging him to return to town and honor. He is unmoved, for it is always the *present* influence that has weight with him; and he is happy. One soon perceives, however, that Mrs. Ebbesmith is reaping disappointment of her life. Cleeve, she finds, is more of the lover than the idealist: the passion of his address repels her, because it seems to retard the ideality of their union. She is heart and soul a dreamer, dowdily dressed and careless of her looks, and he vainly presses upon her handsome gowns and jewels. She cares for none of these things. Suddenly, upon the scene appears the old Duke, the head of Lucas Cleeve's family, who has come from England with the intention of breaking off the connection. He is a clever old man, much too clever to remonstrate or preach, for he knows Lucas's nature. He sneers at the woman, deprecates her with a shrug:—"She is dowdy. I remember her in a coffee-house in a slum, preaching to half-drunken wasters—'mad Agnes,' they called her." The picture burns into Lucas's brain, the situation vexes him. In a moment Agnes Ebbesmith grasps the idea: she will fight the Duke with his own weapons. She hurries to her room, puts on the glittering gown, and returns to woo Cleeve in his own way. They will go out to theatre, to dine, anywhere—they will make a merry night of it. Cleeve is in raptures in a moment. "You are a clever woman," says the Duke. So far the second act. Now other influences are brought to bear. Cleeve's family put another proposal before Mrs. Ebbesmith. Let him return to town, and live under the same roof with his own wife, but not in communion with her. In this way convention may be satisfied. Meanwhile a separate maintenance, a suburban villa, will afford him a life of love with Mrs. Ebbesmith. There is another alternative. A manly young clergyman and his sister are interested in her, and propose to take her to a retreat in Yorkshire, where she can return

to peace and purity. The clergyman writes the address in a Testament and gives her the book. But a change has come over her of late. Yielding to Lucas's love, she has herself fallen in love with him. She, too, has felt an access of passion. The clergyman's proposal seems the death-knell of that love, and, in a fit of passion, she flings the Bible into the fire, cursing the Christianity which, she thinks, has wrecked her life. Then another wave of emotion hurls her back upon herself, she thrusts her hand into the fire, and brings back to light the charred book, which she clasps to her bosom. This is the turning-point of the play. In the next act, after a final rupture with Lucas, she takes up the religious life again, returns to ideality, and starts for Yorkshire.

Mr. Pinero has done a big thing here, and there is no reason why, with a modification of the loose-knit last act, it should not be turned into something unusually strong, something epoch-making. For you will observe that he has used the popular sex-interest as a peg on which to hang a problem of far finer value—the fallacy of resigning our ideals to suit the exigencies of our environment. The real crux of the story is Agnes's relation to herself, to her spiritual ambitions and possibilities. To please her lover, she throws her soul overboard for an hour; but, with the reaction, she recognizes that the man who could wish her to abandon herself is but a puny, ineffectual creature after all. Cleeve is as well drawn as Agnes. His inconsistency, his wavering to the side of the present influence, his sensuality breaking through the feeble desire to keep pace with his companion—all these things are subtle in the subtlest sense of the word. They are evidences of lively talent in their creator. The piece was splendidly played. Mrs. Patrick Campbell as Mrs. Ebbesmith, Mr. Hare as the Duke, and Mr. Forbes Robertson as Lucas Cleeve, carried the thing along with a rush. At the end of the third act the enthusiasm was overwhelming. The play should have stopped there. No doubt, with a slight rearrangement, it will stop there hereafter. I have tried to give a somewhat full account of this play, because it seems likely to be the talk of the town for many months, and to surpass "Mrs. Tanqueray" in popularity. For Mr. Pinero's reputation it has arrived at the right hour. Every success is followed by reaction, and there has been an attempt since "Mrs. Tanqueray" appeared in book-form to "run an opposition boom" against it. We are told that Mr. Pinero has no distinction in style (which is demonstrably false), and that he has absolutely no conception of character, which is futile and absurd. To both these accusations "Mrs. Ebbesmith" brings a reply. The delicacy of the characterization is indisputable, the style of the dialogue, if not artificially literary, is at least clean and polished enough to appeal alike to ear and eye. Mr. Pinero, it is true, is popular, and there are critics to whom popularity is as a red rag. But to deny that a thing may occasionally be both popular and good is to be guilty of gross vulgarity. All affectation of cheap superiority is at heart irredeemably vulgar.

The news that "Hans Breitmann" has written a new series of his imitable ballads is calculated to resuscitate the gaiety of nations. It is all but forty years since he first essayed this form of literature, and, though it is an open secret that he likes it less than his less popular work, it is by the ballads, after all, that he will be longest remembered. The new collection is to be published during the next few months by Mr. Fisher Unwin. About the same time Mr. R. S. Blackmore, the creator of "Lorna Doone," will publish a volume of verse. "Fringilla" it is to be called, and it will consist of stories told in rhyme. There are to be innumerable illustrations by two competent artists. A new paper for the fireside, *Home Chat*, is to be published by Mr. Harmsworth on Tuesday. There are to be forty-four pages for a penny. Here is quantity, and to spare.

LONDON, 15 March, 1895.

ARTHUR WAUGH.

Boston Letter

"A STRIKING NOVEL" is the line which Houghton, Mifflin & Co. place at "top of column," as advertising managers say, over the announcement of "The Story of Christine Rochefort," and, as the line caught my eye, I wondered if the dignified firm intended to perpetrate a pun, for the book deals in good part with a strike among the workmen in the town of Blois, France. The name of the author, Helen Choate Prince, is undoubtedly strange to most *Critic* readers, and they may therefore like to hear a little about this interesting and charming Boston lady. Mrs. Prince belongs to a famous family, being a granddaughter of Rufus Choate. A few years ago she married Charles Prince, the son of ex-Mayor Prince, also a member of a distinguished Boston family. Not

many months ago, on account of trouble, he went abroad and has resided there ever since. His wife devoted herself to social life in Boston before her marriage; now she is anxious to touch upon literature, and, besides the book which Houghton, Mifflin & Co. bring out, has written, also, another that has not yet been put in print. It is a curious theme Mrs. Prince treats in "The Story of Christine Rochefort": she makes anarchism its leading motive. Her conclusion apparently is that labor and capital should amalgamate, each conceding something to the other, until they reach an agreement. Another book from the same house, "Chocoura's Tenants," is of an entirely different character, but yet also a good deal of a surprise to the people who held acquaintance with its source. It is a posthumous book, its author, Frank Bolles, having died fifteen months ago. I knew Bolles intimately at college, and afterwards kept up the friendship when he was Secretary of Harvard; and, though I knew thoroughly his power and strength in personal utterance and influence, and admired the grace and beauty of his prose descriptions of nature, I did not imagine that he would ever write enough poems to make a volume. With his stray work in the poetic line I was acquainted. It seems, however, that nature moved him not only to prose-pictures of bird-life, but also to rhythmic descriptions. To write of the whippoorwill, the blue jay, the snow-bird and the swallow seems natural, but Mr. Bolles found even in the crow, the fly-catcher, the oven-bird and the ruffled grouse themes that could stir his muse to picturesque and attractive verse. All his friends will feel grateful that his widow has given them the opportunity to see this work.

An interesting little book, to be brought out in Boston on Saturday next, will add fuel to the Trilby craze. It is a translation, by Mr. Nathan Haskell Dole, of that pretty and clever French story from which Du Maurier obtained the title of his famous novel. In the original of Charles Nodier's work the title stands "Trilby, le Lutin d'Argyle," and the translation will probably be called "Trilby, the Fairy of Argyle." It tells the story of the pathetic love existing between Jeannie and the little masculine elf—for Trilby in this case is masculine. With other pilgrims Jeannie visits a monastery and there, when the monks insist on the peasants' exorcizing the elf, Jeannie, with heart wrapt up in Trilby, declines to join. After various wanderings the elf comes back, under the guise of an old man, and discovers Jeannie's love. But the end is sad, for Trilby is imprisoned for a thousand years in a birch-tree and Jeannie dies. The beautiful little story will be put forth by Estes & Lauriat in an attractive form.

While Boston has gained a new librarian in Mr. Putnam, it is to lose an old librarian—old simply in the sense of a five years' service. Mr. Clement W. Andrews, Harvard, class of '79, Librarian of the Massachusetts Institute of Technology, has accepted the appointment of Librarian of the Crerar Scientific Library in Chicago, and will take charge in July. Mr. Andrews is not only a diligent and conscientious worker in library duties, but also a progressive enthusiast, as his papers on scientific matters, his work as editor of *The Technology Quarterly* and as Secretary of the Technology Society of Arts has shown. He is about thirty-five years of age, and was born in Salem, Mass. For a time after graduating at Harvard, he was assistant instructor at the College, but in 1883 joined the Chemistry Department of the Institute of Technology, and two years later became assistant librarian there. I understand that his appointment to the Crerar Library was suggested by a large number of college presidents in various parts of the country.

While I am writing of library work, I may add a few facts gathered from the report of the Boston Athenaeum, just issued to its stockholders. The Athenaeum, as everyone knows, is a time-honored institution in Boston. Although a private library, in so far as its use is restricted to shareholders and their friends, yet from the opportunities it has given to students and authors, the Athenaeum has been of much influence in the development of Boston literary work. The library now has a total of 175,000 books. During the past year, 58,000 volumes were lent, an increase of 6000 over that of the year before, while 859 shares were put into use. One of the valuable additions to the Library is the great collection of photographs of Greek, Roman and Italian sculpture brought together by the late Edward J. Lowell.

A decision, last week, in an interesting legal question, raised over the will of Francis Parkman, seems to me of great interest to all writers. In the division of his property among his heirs, Mr. Parkman made no special provision for the disposal of several copyrights he owned, and of certain unexpired contracts which he had with his publishers. After making several bequests, Mr. Parkman gave to Mr. Charles P. Bowditch and others the trustee-

ship of the residue of his property. The income was to go to his daughters, Mrs. John T. Coolidge, Jr., and Mrs. Charles P. Coffin, and on their death the principal was to be divided among their children. Now, said the trustees, what shall we do with the profits derivable from the copyrights? Shall they be regarded as income year by year (in which case there will be no principal left when they expire), or shall there be some other arrangement? The question was brought before the Supreme Court for settlement. The Court decided that it is not for the interest, either of the daughters, who hold life rights, or of the grandchildren, who inherit the residue, that the copyrights should be sold for whatever they would bring. An estimate of the value of the copyrights was, therefore, sought from Mr. John Brown, the well-known compiler of "Familiar Quotations," and for so many years a member of the firm of Little, Brown & Co., Parkman's publishers. He placed the value at \$30,000. This \$30,000 would bring 4 per cent. yearly, and the Court has therefore ordered a payment of four per cent. of \$30,000 to be made every year to the life-tenants, i. e., to the daughters, the remainder to go to the grandchildren, after their parents' death.

BOSTON, 26 March, 1895.

CHARLES E. L. WINGATE.

Chicago Letter

CHICAGO HAS BEEN enriched this week by two unusual dramatic performances, one of which kept us at the end of the nineteenth century, while the other took us over seas and centuries to Greece in the age of Pericles. The first American production of Ibsen's "Master-BUILDER" was closely followed by the "Œdipus" of Sophocles, rendered into English verse and enacted by the students in the classical department of Beloit College. The translation of the latter play, though not sufficiently rhythmical, was dignified and effective, and aroused both interest and enthusiasm in a large audience. The play was given under the direction of Prof. T. L. Wright, and the music was arranged or composed by Prof. B. D. Allen, with reference to Prof. Paine's music for the Harvard performance of "Œdipus" in 1881. It was simple and beautiful, ranging over but few notes of the scale, and forming a fit accompaniment in the clear tones of the pipes and the well-drilled voices of the chorus to the movement of the drama. Only once did it seem out of place—in the final scene, where it continues through Œdipus's colossal grief. The strophes and antistrophes of the chorus were recited in part, and in part sung; and certain restrained and solemn dancing evolutions were assigned to the chorus, hints for which had been taken from Greek vases. These rhythmical movements were gracefully executed by the athletic youths who formed the bearded chorus, though the exuberant college spirit occasionally manifested itself, to the amusement of the audience. Their costumes, of the simplest materials, were extremely beautiful; and the posing and grouping throughout were most effective. But the sensation of the evening was the interpretation of the rôle of Œdipus by C. W. Wood, who, though still a student of Beloit, had no trace of the amateur about him. From the moment he stepped upon the stage one felt the presence of a king. He seemed to understand by instinct the manipulation of his garments, so that they fell in Greek lines about him, and this without apparent effort or self-consciousness. His deep, rich voice and simple elocution, his intuitive sympathy with the character, his distinction and dignity, his noble simplicity and proud reserve were all in keeping with the relentless movement of the tragedy. It was only in the final scene that he weakened and became melodramatic, but then it was merely for a moment. And in the scene where the terrible truth is revealed to Œdipus, his acting had the grace, the majesty, the fine reserve of the true tragedian. It is said that Mr. Wood is vacillating in his choice of a profession between the pulpit and the stage, but no man with so obvious a vocation as his should hesitate.

Another talented actor was revealed to us in the performance of "The Master-BUILDER," given on Thursday afternoon at Hooley's by the pupils of Miss Anna Morgan from the Chicago Conservatory. Mr. Edward Dvorák gave an intelligent and skillful interpretation of the strange and complicated character of Halvard Solness. And, indeed, the play was intelligently acted throughout, Miss Knowles being especially clever as the tearful wife. Miss Levea as Hilda was effective in certain points, but her contrasts were too sharp and she neither realized nor vivified the character. Perhaps no more difficult problem could be given to young actors, however, than this bit of symbolism, the most subtle and intangible that Ibsen has written. It was curiously interesting to see it on the stage, this phantasy with so much of the earth about it,

this god with feet in the mire. Hilda is like an apparition in the poem, the embodiment of Halvard's dream, the essence of his higher aspirations. There is something here of the influence of mind upon mind, something that eludes us as we think to grasp it. But the dominant idea is the development of this strenuous, ambitious character, crushing everything that comes in its way, fortunate, successful, yet morbid and miserable. There is some kinship between these two tragedies, after all. The irony of fate which sends men "climbing to their fall" is in them both, the suffering which is often the accompaniment of success. "He shall count no mortal happy," chants the old Greek chorus, "till he gain a happy end."

Mr. Hobart Chatfield-Taylor's new novel will be issued at the end of the week, and this afternoon *The Chap-Book* gives a tea in the Caxton Building, at which prints on large-paper of Gibson's drawings illustrating it will be shown for the first time. It is hardly necessary to say that the drawings are clever; Mr. Gibson is always that. But in this case he has not expressed the author's idea of his hero, attractive as he has made him, and the single drawing of the model heroine is neither pretty nor is it art. Some of the minor characters, however, like d'Argenteuil, are alive, and several of the groups are obviously handled by an artist. The best of them illustrates the tilt between Moira and her manager. The figure of the man, distressed, anxious, obsequious, is capital, an admirable foil to the disdainful beauty he is pleading with. Mr. Chatfield-Taylor has adopted new tactics in "Two Women and a Fool," which will be issued in Stone & Kimball's prettiest manner. The story is told through the mouth of the hero as he pursues his reminiscent reflections alone in his room at night. He recalls in this way scenes and long conversations, going over them in the present tense, beginning with the interview just passed, which starts his meditations, and wandering back along the lines it suggests. The book has more spontaneity and buoyancy than anything that Mr. Chatfield-Taylor has heretofore written, but it is not easy to succeed in such a task as he has set himself. To rescue a tale of this kind from vulgarity, to give its creatures action and fascination, to make us feel the genuineness of the struggle that is going on in the man's mind, to show him a human being strongly masculine and yet the victim of his passions—these are things that require the trained literary artist. This painter-hero analyzes his emotions too carefully to be completely controlled by them; he forces one to disbelieve either in his feeling or in his perspicuity. It is an ordinary, frothy French tale that he evolves, with much gaiety and vivacity, but leading one to wonder whether, after all, it is worth the telling again. For the tone of it is anything but healthful, and, little as one desires an ethical sauce for fiction, it must be in some way stimulating or it fails to be artistic. If Mr. Chatfield-Taylor would be truer to his own ideals, would allow himself to be simple and natural, his work would bear more enduring fruit.

Clement Walter Andrews, M. A., Librarian of the Massachusetts Institute of Technology, has just been appointed Librarian of the new John Crerar Library. Mr. Andrews did not know that his name was even being considered by the Trustees until informed of his appointment, but it is believed that he will accept. He could hardly do otherwise, indeed, in the face of such an opportunity to shape and mould a great work. This selection emphasizes the decision of the Trustees to make this primarily a scientific library. (See Boston Letter.)

The Antiquarians gave a reception at the Art Institute yesterday, at which a collection of textiles was first displayed. They are chiefly Italian of the sixteenth and seventeenth centuries, and are presented by Mr. Martin A. Ryerson. Mr. Arthur J. Eddy entertained the members with a clever account of his recent intercourse with Whistler. A water-color and three of Whistler's lithographs were exhibited, and, in addition, a fine marline belonging to Mr. Thomas Lynch, and "The Fire-Wheel," a companion to the painting which caused the famous suit against Ruskin.

CHICAGO, 26 March, 1895.

LUCY MONROE.

The Fine Arts

Exhibition of the Society of American Artists

A WHOLESALE HORROR of the Philistine seems to be the ruling sentiment in the Society. There is some bad work at this exhibition, much that is only middling, and a large share of what is best has plainly been done under the influence of this or that successful foreigner; but there is evident everywhere the desire to paint rather than the desire to sell. The "business artist" has seldom gained admittance to the Society's exhibitions. In time, the clever execu-

tant—usually a person with a talent for mechanics who has taken to manipulating paint—will be "fired," and the faddist will follow. Then, the yearly exhibition will be wholly enjoyable by those who like earnest and intelligent work in study, sketch or picture.

Even in the present show the great majority of the paintings are of this description. Many of them may seem, to the average visitor, trivial in subject and odd in treatment, but our public is still a very ignorant one in matters of art, and painters may sometimes be justified in having a little fun with it. And, again, the only way to educate it is to show it plenty of work done with no regard whatever to its prejudices. If the public is ever to learn the language of art, it must be through attending such exhibitions as this, where, as a rule, each picture represents a different mode of rendering an aspect of nature. Nothing is more likely to get a too literal understanding—the "hole in the wall" theory—out of the visitor's head, and to teach him that, whatever degree of likeness is aimed at, choice and judgment have something to do with art. Many of the painters are still following, at a long interval, in the footsteps of Claude Monet. A little closer study of their teacher's works might show some of them that Monet does not utterly discard broken tones mixed on the palette. On the contrary, he uses such tones very largely, reserving his hatching of prismatic colors for passages of exceptional richness or brilliancy. Mr. Philip Hale's "Under the Willows" needs the subduing hand of Time to bring the highly colored reflections on the white table-cloth and white dresses into harmony. Mr. Childe Hassam's picture of a "Midsummer Girl" looking on from a bridge at boys bathing in the creek below, is in much the same case, owing to the glitter of small lights and narrow shadows of not very well determined values. Of his other paintings, we like his "Summer," two girls and four chairs on a veranda by a river, best; his "Plaza Centrale and Fort Cabanas, Havana," which has won the Webb Prize, seems to us as faulty as the first-mentioned picture. We admit that it is not easy to render the glare of midsummer sunlight without losing something of its tone; but the artist should prefer to secure the tone of light, even if he fail to represent its intensity and glitter. In this respect Miss Elizabeth Curtis's "Naugatuck Valley," a view from a high cliff over forest and river, is somewhat better, though not to be compared otherwise with Mr. Hassam's work. Mr. Robert Reid's "Twachtman's Valley at Sunset" is much better yet, but then, the effect aimed at, a yellowish after-sunset glow, is one much more amenable to artistic treatment. The spot is one that appears to have uncommon attractions for artists, for we have seen it painted from so many points of view, under different effects, by different hands, that we have come to feel as though we had lived there.

Mr. Tarbell is still on the track of Zorn, but apparently with lessening enthusiasm. There is, however, much of the Swede's healthy, direct way of seeing things, together with a finer appreciation of beauty, in his "Mother and Child in the Pine Woods." "September Sunlight," a bit of simple landscape with a row of pine-trees by a sandy road, is more personal and stronger. Mr. Will S. Robinson, in "On the Cliff," has made an important step forward. The picture is none too well hung. It is uncommonly well held together and is a charming bit of tone, the red light of the rising moon blending with the remains of sunlight to produce those shifting hues so difficult to render justice to even with the brush. Another successful rendering of special atmospheric tone, the truth of which is even less likely to be recognized than that of Mr. Robinson's picture, is Mr. Henry G. Dearth's "The Hudson." The view is down a broad, grassy slope between wooded heights to the river, which is of an indescribable bluish grey, absolutely local and peculiar. Both foreground and distance partake of the prevailing hue, which must be due to some particular condition of the air in the broad valley, for a resident on the lower Hudson will know the effect at once, but hardly anyone else. Mr. Twachtman's "Pier on Niagara River" is a successful study in many ways, but hardly in giving motion to the water, which, we imagine, was his leading intention. Other excellent landscape studies are by Mr. George H. Clements, a broadly painted picture of "Gloucester Harbor"; Theodore Wendell, "Winter Mist"; E. M. Taber, "Early Spring in Vermont," with unmelted snow lying among the rocks; C. H. Platt, a small study of a "Farm—Monte Mario," lying on the slope of a hill; and a very large painting, a "Hillside Pasture." Mr. Henry Mosler has a very pretty little sketch, "Morning—Venice"; and Mr. John H. Niemeyer an excellent study of cloud reflections in water ruffled by "A Breeze."

Important figure-pieces are not many. There are good portraits by Mr. William H. Hyde, Eduardo Gordigiani ("Portrait

of a Violinist"), Cecilia Beaux ("A Study in Black and White" of a lady with a black cat on her shoulder, and a very successful, broadly handled "Portrait-Sketch" of a child), a pale blue shadowy impression of a lady with an iris, "Fleur de Lis," by Mr. Robert Reid, and a "Lady Seated," by C. Coventry Haynes, already shown at the late Women's Art Club exhibition. Mr. William M. Chase's "A Friendly Call," to which has been awarded the Shaw Prize, though it includes two well-painted figures, is, in the main, a study of an interior, and a telling arrangement of colors in cushions, costumes and bric-à-brac. His other interior, "My Home at Shinnecock," shows wonderfully clever and direct work in pastels, an almost illusory effect of reality being gained with the smallest possible amount of labor. Mr. J. Alden Weir's "An Autumn Stroll" should perhaps be regarded as a portrait-group of a mother and child. The treatment is wilfully flat, and the coarse scumbling of dark colors over light, and *vice versa*, produces greys not remarkable for quality; but the pose is dignified and simple, and there is an undeniable air of distinction about the work, which we feel sure would be more marked if the treatment were less affected. Mr. Walter Nettleton's "The Cradle" is a good study of forelight in a cottage interior; while the dim light struggling through bamboo shades on to a veranda where a lady in a hammock is telling tales to a little girl is equally well rendered in Mr. Thomas Shields Clarke's "There was a Little Girl." Mr. Frank W. Benson makes a decorative use of two pretty heads with appropriate landscape backgrounds as "Autumn and Spring." Ernest L. Major's "Flight into Egypt" is a poetic variation on the ancient theme, with a play of moonlight and firelight on the resting figures and wild landscape. There are a few compositions into which the nude enters as a more or less important ingredient. Mr. Kenyon Cox's "Temptation of St. Anthony" is mannered in composition and painting. What there is new in it betrays force of will rather than of imagination. The Saint is sour and proper, the Devil an operatic villain, the visions that he ushers in anything but tempting. The two male figures, taken separately and without any regard to their purpose, are well painted. So is Mrs. Cox's "Genius of Autumn," in which her husband's influence is very evident. Mr. Arthur B. Davies has a pretty landscape with bathers, "The Naked Moon," Mr. Herbert Denman a conventional "Nymphs and Swans," illustrating Spenser's "Prothalamion." Mr. R. Reed a figure of "Summer" painted in a very high key, and Mr. Will H. Low a wood-nymph prone on the grass, drinking at a spring. The one painting that suggests a story, and in so far pander to the buying element, is a very good one: Mr. William Ernest Chapman's two young "Orphans" do not seem to be playing a part, and the unfurnished room speaks more plainly of dispossession than any amount of scumbled snow-drift. It has, besides, pictorial qualities that are enjoyable, and, as a Frenchman might say, it is "an admirably written page" of the unfinished tale of life. A few good paintings of animals remain to be noticed. Mr. Gustave Henry Mosler carries on the Troyon tradition with marked success in his large painting of a cow "Under the Apple-trees." Mr. Horatio Walker's litter of pigs enjoying a "Siesta" is as pretty as a string of pink pearls, and the flight of swans by Frank W. Benson and the "Portrait of Judy," a black-and-white dog, by E. W. Deming, are admirable. Four charming little statuettes in bronze, of a bear cub, a fawn, a greyhound and a panther, by A. Phimister Procter, will be found in the small intermediate gallery. There is no large piece of sculpture except Mr. Philip Martiny's "Boy," for the office of *Life*, but, instead, a number of statuettes in plâtre by Miss Bessie Potter, a small "Sphinx Moderne," by Rodin, and some other small but interesting figures. The exhibition remains open until April 27.

Book-Covers at E. P. Dutton & Co.'s

THE EXHIBITIONS of modern book-covers that have been held at the Aldine Club and elsewhere have hardly attracted the attention that they deserved from the general public. It was therefore a happy thought of E. P. Dutton & Co., to make a selection from the books in their stock representing the work of many different publishing-houses, and to exhibit it in their store, where any passer-by may see it. The designs shown are extremely varied, and many of them very artistic. One of the prettiest is the cover that Stone & Kimball have given to Mr. Bliss Carman's "Low Tide on Grand Pré," with irises and a rising moon in gold and yellow. "Miss Cherry Blossom of Tokio" is pictured in black and pink on the cover of her story, written by John Luther Long, and published by J. B. Lippincott Co. The title of Mr. Richard Harding Davis's "The Exiles," published by Harper & Bros., is

framed by an Egyptian border of lotuses. The same publishers have decorated with a colonial corner-cupboard and a spiderweb in gold, Mr. Emory J. Haynes's "A Farmhouse Cobweb." A chrysanthemum in silver shines on the dark cover of M. C. Graham's "Stories of the Foot Hills," published by Houghton, Mifflin & Co., and Mr. Hugh Thomson has adapted an ancient sampler design for the cover of Austin Dobson's "Ballad of Beau Brocade," published by Macmillan & Co. Appropriateness, novelty and decorative effect are the qualities that appear to be sought for in book-cover designs, and it must be said that our publishers secure a great deal of each. They are right in taking pains about the matter, for a pretty cover is a joy forever, even though the contents of the volume may not bear rereading.

Art Notes

THE Loan Exhibition of Religious Art at the show-rooms of the Tiffany Glass Co. includes many of the paintings and reliefs shown at the recent exhibition of Madonnas, but is much more comprehensive in character. There are gorgeous old vestments of silk and embroidery, among which a child's frock and a doll's dress in brocade and silver lace have slipped in. There are crucifixes in ivory, silver, wood and brass, illuminated missals and prayer-books, communion services, including some interesting bits of repoussé and chased work; statuettes of saints, a Jewish seven-branched candlestick, mosaics, enamels, colored glassware and stained-glass windows. The last two items belong to the Tiffany Co.'s exhibit. Among the other exhibitors are Mr. A. W. Drake, Mr. Thomas Shields Clarke, Mr. Otto Heinigke and most of the contributors to the recent show at the Durand-Ruel galleries.

—Mr. Bowles, the publisher and editor of *Modern Art*, has sold a half-interest in that publication to the Prang Co. He will continue to edit the periodical, which will henceforth be published in Boston, instead of Indianapolis. Mr. Bowles deserves praise for the high quality of his little quarterly.

—William Martin Aiken of Cincinnati has accepted the post of Supervising Architect of the Treasury offered to him by Secretary Carlisle. Mr. Aiken is well known in his profession and a member of the Institute of American Architects. He has attempted a Sisyphean task, in which he has our very best wishes for his success.

—Unlike the Society of American Artists, the National Academy of Design will have no private view this year. The general opening of the exhibition will be on Monday, but those desiring to visit the galleries to-day (March 30), can do so by paying 50 cents admission, which is twice the regular charge.

—“I beg to call your attention to a mistake in your Boston Letter of last week,” writes Mr. Eduardo Gordigiani of this city. “Mention is made there of a painting by Gordigiani of 1750. Besides my father, Prof. Michele Gordigiani of Florence, and myself, there have been no artists of that name.”

—Mrs. Schuyler van Rensselaer, 9 West 9th Street, makes an appeal in behalf of a woman artist in straitened circumstances. Her paintings are of undoubted merit, but her sickness and inability to have them framed have prevented her from becoming widely known to art-lovers. Mrs. Van Rensselaer will give whatever information is needed to intending purchasers, or others who are disposed to give practical assistance to the artist.

—Mr. French's artistic book-plate designed for Mr. Henry Blackwell, and printed in our last number in connection with a notice of the Blackwell collection exhibited at Brentano's, was reproduced from the December number of *The Art Amateur*.

—It is reported that the lectures on art delivered by Mr. John La Farge at the Metropolitan Museum of this city, in Boston and Philadelphia, will be published in book-form. It is to be hoped that the report is correct, for the publication of these lectures would add a volume of enduring value to the literature of art.

—Four portraits by Francisco Goya—three in oil and one in pastel—have been discovered in Paris.

—A bill has been introduced at Albany providing for the licensing of architects in this State. All the prominent members of the profession in this city are heartily in favor of the main purpose of the bill, but strongly object to some of its details. Probably it will be amended in such a way that it will fully satisfy all who have the progress of American Architecture at heart.

—The April *Magazine of Art* has a pretty frontispiece in photogravure after a painting of lambs in a spring pasture under the hawthorns, by Ernest A. Waterlow. Mr. Stephens's account of the Yerkes collection at Chicago is continued, with illustrations

after paintings by Daubigny, Detaille, Cazin, Bouguereau and Jan van Beers; and Mr. W. J. Lawrence begins a series of articles on "The Pioneers of Modern English Stage Mounting," with an account of Phillippe Jacques de Loutherburg, a marine-painter of some vogue in his day, and Garrick's stage-manager at Drury Lane. Some of Loutherburg's sketches for scenery, now in the possession of Mr. Henry Irving, are reproduced in half-tone.

The Drama

Mrs. Potter in "Charlotte Corday"

THERE IS VERY little solid foundation for the elaborate eulogies which have been printed recently concerning the performance by Mrs. Cora Urquhart Potter of the heroine in Mr. I. C. Montesquion's play "Charlotte Corday," but there is no doubt that she has improved considerably as an actress since she was last seen in this city. This, of course, is not saying much. As she is a woman of education and intelligence, it would be strange, indeed, if she had not profited in some way by the hard work of recent years. The pretence, however, that she is beginning to reveal great genius, and may soon be a rival of Bernhardt and Duse, is just a little ridiculous. The advancement she has made is chiefly in the direction of familiarity with the technical requirements of her art. She has lost the restlessness and the awkwardness of the amateur and is becoming more skilled in pose and gesture. Her movements have more deliberation, purpose and significance, and her manner more repose. On the other hand, her elocution is as defective as ever, her utterance being at once spasmodic and monotonous, and her pronunciation exceedingly slovenly. Nevertheless, she is capable, at times, of a bit of forcible declamation, or a sudden outburst of energy which is theatrically effective, as in the case of her assassination of Marat, which is a striking piece of melodrama. In the prison scene, previous to her execution, she displays a certain amount of resignation, dignity and tenderness, but very little of the high resolve and exaltation of soul associated with the heroine of such an adventure. It is easy to imagine what a really great actress would make of a situation like this. But the interpretation of the deeper emotions is beyond Mrs. Potter's present resources. Mr. Bellew does some genuine and powerful acting as Marat, but falls into the sin of exaggeration. His make-up is grotesque in its hideousness, and the pigments on his face are so thick as to interfere with his powers of expression. He deserves credit, however, for conscientiousness, and for the passion of mingled ferocity and terror which he exhibits in the soliloquy in the third act. The play is very poor stuff, indeed, and the company as a whole of no better quality.

Mme. Réjane's Engagement

THE RECENT PERFORMANCES of Madame Réjane, in Meilhac's farce "Ma Cousine" and Ibsen's "La Maison de Poupée," remove all doubt as to her versatility, and make it possible to reach something like a definite conclusion as to her true position in the ranks of prominent actresses of the day. Beyond doubt she stands very nearly at the head of her own proper class, and possesses extraordinary and varied abilities, but these do not belong to the highest order of dramatic art, and cannot elevate her to the plane occupied by such women as Sarah Bernhardt, Modjeska, Jane Hading or Ellen Terry. Admirable as was her work in "Madame Sans-Gêne," it must be remembered that the part of Catharine presents no peculiar difficulties, and was composed, moreover, with special reference to her personality and style. Her impersonation of the delightful washerwoman was marked by fine finish and an abundance of broad and spontaneous humor, but it would be difficult to select any point in it as bearing the unmistakable impress of genius. It was a humorous and vital sketch, admirably conceived and executed with a free, bold and true touch, a masterpiece of its kind, but by no means inimitable. In "Ma Cousine," again, her Riquette is perfect in its way, but similar parts have been played here equally well by Aimée and Rosina Vokes. Any comparison with living performers might be invidious. The piece is the lightest of farces with an occasional dash of burlesque. The heroine is a soubrette who undertakes to cure an erring husband of an infatuation for a married woman by making love to him herself, and then throwing him over, thus forcing him back into his wife's arms as the only means of avoiding ridicule. Anyone can imagine the manner in which a lively French playwright would treat a subject of this sort. M. Meilhac has provided some ingenious, amusing and suggestive complications, with much highly spiced dialogue, and Madame Réjane enters into the spirit of the thing with an abandonment, audacity and general

disregard for the conventionalities that are wholly Parisian. She not only acts up to nature—and the nature of a French soubrette is tolerably comprehensive and elastic—but sometimes a little beyond it, yet her extravagances are committed with such an apparent lack of malice or premeditation that the offence in them is minimized. In all this she displays great cleverness, but no quality rare or substantial enough for the foundation of an international reputation.

Her Nora, however, in "A Doll House," reveals her in a new and more serious light, demonstrating at once her genuine versatility and her considerable emotional power. In this character there is no trace, except in personal appearance, of either Madame Sans-Gêne or Riquette. The light frivolity of the opening scenes—manifested in a childlike restlessness and activity, broken snatches of song, impetuous and unfinished movements—was something entirely different from the gaiety of the soubrette, and was exactly appropriate to the character. The change that came over her upon the entrance of the ominous Krogstad was extraordinarily effective, and the varying emotions which she displayed in the scene where she is convicted of forgery—surprise, indignation, rebellious anger and terror—were deep and true. In the scene of the tarantella her portrayal of nervous desperation aroused her audience to positive enthusiasm, and the interest thus excited was maintained to the fall of the curtain. She did not succeed in making the character consistent, but that is the author's fault, not hers. What she did was to prove that her range of emotional expression is much wider than might have been expected from her earlier appearances. It might be objected, too, that her Nora was French, not Scandinavian, but that is not a matter of paramount importance. At all events, her impersonation of the part was, by all odds, the best that has yet been seen in this city. It should be added that M. Duquesne enacted Krogstad with uncommon power, that M. Candé was a very good Helmer, and M. Kemm a most realistic, and consequently unpleasant, Dr. Rank.

Music

Antoinette Szumowska, Pianist

MME. ANTOINETTE SZUMOWSKA, pianist, made her first appearance in America on March 21, when she gave a recital in the Madison Square Concert Hall. Mme. Szumowska is a young Pole, who has had the good fortune to excite the interest of her distinguished countryman, M. Paderewski, and to receive from him valuable instruction in her art. She was received with polite attention by a considerable audience, which soon found much to arouse interest and admiration. The young woman challenged criticism by a program which made serious demands upon her abilities, embracing, as it did, works by Beethoven, Mendelssohn, Schumann, Chopin, Paderewski, Rubinstein and Liszt. It was speedily seen that Miss Szumowska is a pianist distinguished for taste, intelligence and refinement, rather than power or breadth of style. Her reading of Beethoven's sonata, *opus* 109, was clearly modelled on that of her famous teacher and reproduced all his effects, but in diminution. It was a moonlight reflection of the sun of piano-playing. In the lighter, more facile and delicate passages of the Schumann "Carnaval," she displayed a pure and lovely tone, without much variety of color, yet never harsh or forced, a beautiful touch, a clear and crisp enunciation of all fluent passages, a charming taste in phrasing and a skill in the management of the pedals, which she undoubtedly acquired from Paderewski, and which is conspicuously absent from the work of some pianists of more commanding style than hers. What has been said of her playing of two numbers is applicable to her entire performance. It will probably be found that whatever success she attains here will be due to quiet charm rather than to masterful influence.

We should be glad to hear from any of our readers who possess copies of The Critic of July 25 and Aug. 8, 1885, with which they would be willing to part.

THE CRITIC CO., 287 Fourth Ave., New York.

Notes

MR. HENRY M. STANLEY's new book, "My Early Travels and Adventures in America and Asia," is on the Messrs. Scribner's press. The first part of the book, giving an account of the two Indian campaigns of 1867, contains much new information about Gen. Custer. The second part is concerned with the early history of the Suez Canal, the exploration of Palestine, Persia and the regions of the Caucasus.

—A revised edition of Mrs. W. S. Dana's "How to Know the Wild Flowers" is in preparation. It will be printed from new plates throughout, and will contain fifty-two new illustrations and descriptions of about fifty additional flowers. Of the old edition over 20,000 copies have been sold.

—An important theological work, announced by the Messrs. Scribner, is the "International Critical Commentary on the Holy Scriptures of the Old and New Testaments," issued under the editorship of Prof. Briggs in America, and Prof. Driver and Dr. Alfred Plummer in Great Britain. It is designed chiefly for students and clergymen, and will be "international and inter-confessional, and free from polemical and ecclesiastical bias." Historical and archaeological questions, as well as questions of Biblical theology, are included in the plan.

—Miss Molly Elliot Seawell will contribute a biographical sketch of John Paul Jones to the April *Century*. Paul Jones was called a pirate by Thackeray, but Miss Seawell shows him to have been a single-hearted and devoted patriot.

—*The Century* builded better than it knew when it engaged an article by T. C. Martin, editor of *The Electrical Engineer*, on "Tesla's Oscillator and Other Inventions," which will appear in its April number. Since this article was written, Mr. Tesla's laboratory, with all its contents, including machinery and records, was destroyed by fire, leaving the text and illustrations of Mr. Martin's paper absolutely the only record of some of the inventor's most important discoveries. Not the least interesting parts of this article are the reproductions of the first photographs taken by phosphorescent light, being portraits of Mark Twain, Joseph Jefferson and Marion Crawford.

—Macmillan & Co. publish this week a six-volume edition of Rudyard Kipling's prose and verse, containing all his writings except "Many Inventions" (D. Appleton & Co.) and "The Jungle Book" (Century Co.).

—In Messrs. Dodd, Mead & Co.'s advertisement in last week's *Critic*, the price of "The Real Chinaman," by Chester Holcombe, was erroneously given as \$1.50, instead of \$2.

—"Bicycling for Health and Pleasure," an illustrated handbook, announced by Dodd, Mead & Co. some time ago, will be ready in a few days. It proposes to meet the needs of the amateur and learner, and has been written by a practical wheelman. Dr. Graeme Hammond's paper on "The Influence of the Bicycle in Health and in Disease," read before the Academy of Medicine last December, is incorporated in the book.

—"Eve's Ransom," a new novel by George Gissing, is to be published shortly by D. Appleton & Co.

—The writer of the article on Columbia College in "Four American Universities," published by Harper & Bros., remarks that it is only very recently that Columbia has begun to supply instructors to other colleges. The writer of the article on Yale did not mention the fact that the faculty of the college in New Haven is made up almost wholly of Yale graduates. Yet only a few days ago Yale strengthened her teaching force by calling three new men—and two of these were graduates of Columbia. Prof. Edward W. Hopkins, a Columbia man of the class of '78, goes to New Haven to take the Chair of Sanskrit and Comparative Philology left vacant by the death of Prof. Whitney. Prof. Hopkins is now at Bryn Mawr, where he will be greatly missed. Dr. Charles Sears Baldwin, a Columbia man of the class of '88, who is now attached to the department of rhetoric, goes to Yale to organize a similar course of instruction there. Mr. Stedman recently drew attention to the fact that the English departments at Yale were undermanned, and that there was no instruction at all in English composition. At Harvard first, and lately at Columbia, new methods of teaching rhetoric have been introduced with signal success; and it is pleasant to see that Yale, also, recognizes the new spirit. Mr. Baldwin is the author of a book on the grammar of Malory's "Morte d'Arthur," and is preparing a volume on "Description" for Holt's series, to which Mr. G. D. Baker has edited the volume on "Argumentation."

—Silver, Burdett & Co. will publish next month "Poems of Home and Country; also, Sacred and Miscellaneous Verse," by the Rev. Samuel Francis Smith, author of "America," with portraits.

—A number of Kelmscott Press and Grolier Club publications were sold by Bangs & Co. on March 19-20. The former brought the following prices: Caxton's "Recuell of the Histories of Troye," \$50; "The History of Reynard the Foxe," translated from the Dutch by William Caxton, reprinted from the edition of

1481, \$32; "The Golden Legend of Master William Caxton, done anew," \$27; Morris's "Story of the Glittering Plain," \$35; and his "Poems by the Way," \$28. The Grolier books were "Star-Chamber Decrees," \$16; "Omar Khayyam," \$150; "Irving's New York," \$100; Hoe on "Bookbinding," \$35; De Vinne's "Historic Printing Types," \$35; "Peg Woffington," \$62; "Christopher Plantin," \$19; "Modern Bookbinding," \$30; "Philobiblon," \$29; "John Milton," \$23; Curtis's Irving," \$40; "Barons of the Potomac," \$37; Catalogue of "Portraits" and of "MSS.," \$11 and \$16; same, "Early Editions," \$21; "Facsimile Laws of 1694," \$48; Allen's "Early American Bookplates," \$15; "Transactions," Part I., \$5, Part II., \$12; and etching, "Printing Office of Aldus," \$29.

—According to the London *Sun*, all of Ouida's property in Italy has been sold for debt; it is stated also that the popular novelist is almost penniless.

—Among the prices paid at the first day's sale of the L. D. Alexander library by Bangs & Co., were Schoolcraft's "Archives of Aboriginal Knowledge," \$66, Mather's "Magnalia Christi-Americanana," \$27, and the "Life and Adventures of James P. Beckwourth, Mountaineer, Scout and Pioneer, and Chief of the Crow Nation of Indians" (1856), \$65. On the second day a copy of the first edition of "The Compleat Angler," 1653, was bought by Dodd, Mead & Co. for \$1325; a copy of the second edition brought \$210, and one of the third, \$150. The Sir John Hawkins edition, in 4 vols., went for \$404, and that edited by Sir Harris Nicholas (1836), for \$222.

—Ben Jonson's "The Silent Woman" was produced twice at Harvard on March 22 by pupils of the American Academy of Dramatic Arts of this city. The performance was given under the auspices of the department of English of the University.

—A recent number of *Le Gaulois* contained an interview with Zola on his forthcoming book, "Rome." The idea of this work, he says, was suggested to him by the newspapers while he was writing "Lourdes," his original plan having been to introduce a study of the Vatican and neo-Catholicism in the pages of the latter work. "Rome" will be of the same size as "La Débâcle," and there will be 40 characters. The head of the Catholic Church will be the principal figure in one scene, which will occupy an entire chapter.

—H. Rider Haggard has been selected as the Conservative candidate for Parliament for East Norfolk.

—Dr. Henry Coppée, ex-President and acting President of Lehigh University, who died at Bethlehem, Penn., on March 22, was born at Savannah, Ga., 13 Oct., 1821. He was graduated at Yale, class of '39, went through the United States Military Academy, served through the Mexican War, and afterwards held professorships at the Military Academy and the University of Pennsylvania, and was elected President of Lehigh in 1866, resigning in 1875 on account of ill-health. At the death of Dr. Lamberton, last year, he became acting President of the University. Among his works are "Elements of Logic," "Elements of Rhetoric," "Grant and his Campaigns," "Lectures on English Literature," "A Manual of English Literature," "History of the Conquest of Spain by the Arab-Moors" and several translations of works on military topics.

—David Wolfe Bruce, who died on March 13, was well known as a collector and lover of paintings and books. He founded the Bruce Branch of the Free Circulating Library in 42nd Street, and presented a remarkable collection of old books to the Grolier Club, of which he was a member.

—The Rev. Robert William Dale, D. D., LL. D., the widely known preacher, author and lecturer, died on March 13 in London, where he was born on Dec. 1, 1829. He was for seven years the editor of the English *Congregationalist*, and visited America in 1877, as Lyman Beecher lecturer at Yale. His works include "Life and Letters of John Angel James," "The Jewish Temple and the Christian Church," "Christ and the Controversies of Christendom," "Nine Lectures on Preaching" (the Lyman Beecher lectures), "Laws of Christ for Common Life," "Congregational Church Polity," "Week-Day Sermons" and "Discourses Delivered on Special Occasions."

—Prof. Peter H. van der Weyde, who died this month, was born in Holland in 1813, and was an educator in his native land before coming to this country in 1849. He was graduated from the New York University Medical School in 1856, and practiced medicine until 1859, when he accepted a professorship at the Cooper Institute. He held chairs at the New York Medical College and

Girard College, Philadelphia, and was for many years the editor of *The Manufacturer and Builder*. He contributed to scientific periodicals, was one of the editors of Appleton's "New American Cyclopaedia," was an inventor and electrician of wide reputation, and a composer and musician of some note.

—Macmillan & Co. announce a translation, by Charles R. Eastman, Ph. D., of Prof. Karl von Zittel's "Elements of Palaeontology," profusely illustrated; and a careful reprint, retaining much of the external appearance of the original, of "England's Treasure by Foreign Trade" by Thomas Mun, 1664—the first clear statement in English of the theory of the balance of trade and the principles of the mercantile system. Hitherto most students have had to be content with Adam Smith's account of it. The same house has in press a new four-volume edition of H. E. Watt's translation of "Don Quixote."

—President G. Stanley Hall of Clark University contributed to *The Youth's Companion* of Feb. 28 an article on the recently formed society for the study of children, setting forth the importance of such study, and indicating the lines to be followed.

—Cesare Cantù, the Italian historian, died at Milan on March 11. He was born at Brivio on Dec. 8, 1807, and became professor of literature at the College of Sondrio at the age of seventeen. The publication of his liberal "Reflections on the History of Lombardy in the Seventeenth Century" in 1833 cost him three years' imprisonment by the Austrian authorities. During this period he wrote his famous historical novel, "Margherita Pusterla." His other works include the "Universal History" (20 vols.), which has been translated into several languages, a "History of Italian Literature," "History of the Last Hundred Years," "History of the Italians," "History of Italian Independence," "Manzoni: Reminiscences," and a large number of hymns and poems.

—The fourth course of Columbia College Lectures in coöperation with the Metropolitan Museum of Art, now in progress at the Museum, began on March 16, and ends April 6. The subject is "The Hittites," who are discussed by the Rev. Dr. William Hayes Ward, as they are found in Egyptian and Assyrian literature and art, and in their own monuments.

—On the evening of April 3 an illustrated lecture on the "Wild Flowers in and About New York City" will be given at Hardman Hall, by Cornelius Van Brunt—a well-known amateur photographer. The lecture is given at the request and under the auspices of a number of ladies, most of whom were present at a similar informal talk before the Torrey Botanical Club, in February; the object of the repetition being to afford a larger number of persons the opportunity of seeing a considerable portion of the beautiful wild-flowers found within the city limits. To those who are not botanists, the collection of lantern-slides, made and colored from natural specimens, with views of the localities whence they were obtained, will be a revelation, and cannot fail to awaken an interest in our floral citizens and neighbors, and inspire a wish for closer acquaintanceship.

—An interesting study of "Darwinism and Socialism," by Alessandro Chiappelli, appeared in the *Nuova Antologia* of Feb. 15, which contained, also, an article on "L'Emigrazione Italiana in America," by Vincenzo Grossi.

—The nine Donovan Lectures on English Literature now being delivered by Prof. C. T. Winchester of Wesleyan at Johns Hopkins University, March 25—April 8, deal with The Victorian Period, Thomas Carlyle, Arthur Hugh Clough, Matthew Arnold, Tennyson, and Browning. On April 6, Prof. Winchester will deliver an extra lecture on the Lake Poets.

—The March *Germania* (Boston) opens with Scheffel's "Trumper von Säkkingen," annotated and prepared for American students by Prof. Wenckebach of Wellesley. Other articles of interest are "Lessing's Relation to German Literature," by Gervinus, and a paper on the language of German students.

—A sensational report, published in this city, that Mrs. Harriet Beecher Stowe had become violently insane, has been contradicted by Dr. Edward Beecher Hooker, who says that she is in better health than usual.

—Among the contents of *Poet-Lore* for March is an article on "The Environment of Literature in Ancient Rome," by Prof. W. C. Lawton, and a study of "Ruskin's Letters to Chesneau: a Record of Literary Friendship," by William G. Kingsland. Future numbers of the magazine will contain a study of "The Friendship of Whitman and Emerson," by William Sloane Kennedy, with a

letter from Whitman on the alleged influence of Emerson on "Leaves of Grass"; and papers on "Macbeth," and on Tom Hood, by Dr. W. J. Rolfe. "A Poet's Politics" will contain extracts from hitherto unpublished letters of William Morris on socialism.

—From the well-informed *British Weekly* we learn that the authorised life of the late Prof. Blackie is being written by Miss Anna M. Stoddart, who has been engaged upon it for years. It will be published in two volumes about October.

—Poe's cottage at Fordham has been sold again. The widening of the Kingsbridge Road will necessitate the removal of the story-and-a-half historic house. The new proprietor (a dentist) will move it back to the rear of the lot, and use it as an office.

The Free Parliament

Communications must be accompanied by the names and addresses of correspondents, not necessarily for publication. In referring to any question, correspondents should give its number.

ANSWERS

1773.—Roman Ribera is a Spanish painter who studied in Rome and has lived some time in Paris. The titles of some of his works are as follows: "Le Café Ambulant," "Les Saltimbanques," "Portrait of Sarah Bernhardt," "Vengan Penas," "At the Theatre," "At Break of Day" and "An Unforeseen Case." He is a painter of talent, but I doubt whether there are any of his pictures in the United States.

BOSTON, MASS.

W. R.

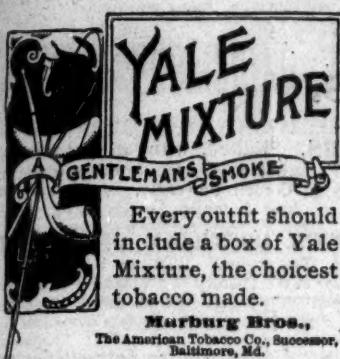
1773.—Does E. M. L. exactly answer T. B. P. in regard to the artist Roman Ribera? In the Museo del Prado in Madrid are works of José Ribera and of Juan Antonio Ribera, but nothing over the name of Roman Ribera. José Ribera, known as Spagnoletto (the Little Spaniard), to distinguish him from Lo Spagno—the name applied to Giovanni del Pietro—lived for some time in Rome early in the seventeenth century. His pictures, in many of which there seems to be a horrible enjoyment of the rendering of painful scenes, are also found in the National Gallery of London, the Louvre, Pitti and Berlin Galleries. It seems hardly probable that Roman and José could be one and the same, unless the name is added from the fact of his having once lived in the Eternal City.

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C. M. G.

Publications Received

A Country Parson.	St. Peter and the Power of the Keys.	15c. Patterson & White.
Barr, Robert.	The Face and the Mask.	75c. Frederick A. Stokes Co.
Bloundelle-Burton, J.	The Hispaniola Plate.	41c. Cassell Pub. Co.
Boiles, Frank.	Chocorus's Tenants.	41c. Houghton, Mifflin & Co.
Brainerd, T. H.	Go Forth and Find.	30c. Cassell Pub. Co.
Burke, Ulric Ralph.	A History of Spain.	3 vols. \$10.50. Porter & Coates.
Castlemore, Harry.	Elain Storm the Wolfer.	Longmans, Green & Co.
Coffin, C. C.	Daughters of the Revolution.	\$1.50. Rand, McNally & Co.
Creighton, M.	Persecution and Tolerance.	\$1.25. William R. Jenkins.
Doyle, A. Conan	The White Company.	Thomas Whitaker.
Du Croquet, Chas. P.	French Verbs.	35c. Ginn & Co.
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Gordon, A. J.	Risen with Christ.	25c. Cassell Pub. Co.
Grahame, George.	Claude Lorrain.	75c. William R. Jenkins.
Hardy, Rev. W. J.	The People's Life of their Queen.	75c. William R. Jenkins.
Herdier, A. W.	El Dreden.	35c. William R. Jenkins.
Heseltine, George S.	Stock Owner's Guide.	31c. Hodder & Stoughton.
Hodder, Edwin.	John MacGregor ("Rob Roy").	Henry Holt & Co.
Holcombe, Chester.	The Real Chinaman.	Macmillan & Co.
Hope, Anthony.	Sport Royal.	25c. William R. Jenkins.
Kidd, Benjamin.	Social Evolution.	25c. John Hopkins Press.
Koch on Cholera.	tr. by George Duncan.	Lebanon, O.: March Bros.
Lataste, John H.	Early Relations between Maryland and Virginia.	Vol IV. D. Appleton & Co.
Latin Grammar in a Nutshell.		
McMaster, John B.	History of the People of the U. S.	Northwestern Univ.
New York at the World's Columbian Exposition.		
Norman, H. R.	The Peoples and Politics of the Far East.	Chas. Scribner's Sons.
Orrington Lunt Library Building.		Maynard, Merrill & Co.
Ouida.	The Nurnberg Stove.	Cassell Pub. Co.
Pendered, Mary L.	A Pastoral Played Out.	American Book Co.
Powell, John W.	Physiographic Features.	Houghton, Mifflin & Co.
Prince, H. C.	The Story of Christine Rochefort.	Carson-Harper Co.
Public Library Hand-Book.	Denver Public Library.	James Pott & Co.
Reed, J. Sanders.	The Croster and the Keys.	41c. Macmillan & Co.
Russell, W. Clark.	The Emigrant Ship.	Cassell Pub. Co.
Shakespeare.	King Richard II., King Henry IV. Parts I. and II.	41c. Macmillan & Co.
Shelton, W. H.	A Man Without a Memory.	Chas. Scribner's Sons.
Shields, C. H.	The United Church of the U. S.	Boston: James H. West.
Shutter, Marion D.	A Child of Nature.	J. B. Lippincott Co.
Smollett, T.	Roderick Random.	Rand, McNally & Co.
Stevenson, Robert L.	Treasure Island.	Cassell Pub. Co.
Stedman, Edmund C.	Cassell's Complete Pocket Guide to Europe.	E. Allen Lyceum.
The Church Defence Tracts.	No. 6.	Dodd, Mead & Co.
Varigny, C. de.	Women of the United States, tr. by Arabella Ward.	Chas. Scribner's Sons.
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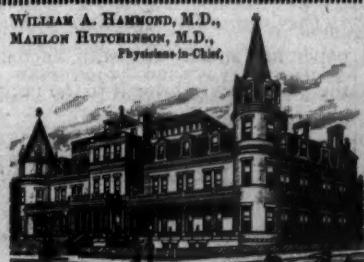
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